



THE APPEAL TO THE GREAT SPIRIT.

SPEAKING AND WRITING ENGLISH

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PREFACE

It is the object of the following pages to help students to attain greater power of self-expression in the following ways:

1. By using as the subject matter of composition the everyday activities and interests of the student, with constant emphasis on literary standards and the great classics.

2. By providing an unusually large number of exercises and projects, on the principle that one learns largely by doing.

3. By stressing the appeal to the imagination of the world of today, and by employing this appeal to stimulate interesting composition.

4. By affording constant opportunity for technical drill in spelling, punctuation, distinctions between synonyms, and the like.

5. By allowing the student to apply in his school activities the principles and methods that he has been discussing.

6. By giving practice in the simpler forms of business letters, a knowledge of which is deemed as necessary to the student who expects to enter college as for the student who expects to enter business when he completes his schooling.

MARCH, 1925.

M. J. H.
W. L.

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SPEAKING AND WRITING ENGLISH

INTRODUCTION

THE MIRACLE OF LANGUAGE

*God wove a web of loveliness,
Of clouds and stars and birds,
But made not anything at all
So beautiful as words.*

— ANNA HEMPSTEAD BRANCH.

Language and Its Origin. — Why do people talk?

The easiest way to discover an answer to this question is to imagine yourself for a day unable to speak and to write. How many emergencies would then arise in which you would long for the use of your tongue! You could not ask for a slice of bread at the breakfast table, except by pointing to it; and pointing is itself a kind of language — a sign language, as it is called. If you wanted your mother to sew a button on your coat, you could request her to do so only in a very clumsy manner.

Then suppose, on the way to school, you saw an old man crossing the car tracks, unaware of an approaching automobile. You could not warn him. When you reached school, you would scarcely be able to convince your teacher that you had learned your lesson, for you could not tell her so, nor could you write it down. If your friends asked you to play a game, you would probably have to decline, for most games involve the use of words. When you reached home,

you could not tell your father what you had done in school that day; and if you wished to compose a letter to a friend or relative at a distance, you could not do so. And if other



EVERY NORMAL CHILD INHERITS THE
DIVINE GIFT OF LANGUAGE.

people were suddenly stricken with the same lack of words as yourself, you could not even read a book, for there would be no books to read! People talk and write, then, to communicate their wants and ideas to one another — the mother to her children, the captain to his men, the employer to his clerks, and so on.

When, however, did human beings first begin to talk? Perhaps the true answer is that, in some crude way, human beings always could talk. Even the lower animals seem to be able to communicate with one another: both the singing of birds and the barking of dogs are kinds of communication; and all communication is, of course, a kind of talk. Probably

all living things have some way of sending their wants and ideas into the minds of others. Human beings first of all, presumably, learned to name the simpler *things*

around them — the beasts they saw, the sky, the rain, and tempest. Very often they would name a thing by the sound made, as we still sometimes do and as babies particularly do. Thus a certain sound was called a *buzz* and another a *hum*. Babies call a dog a “bow-wow” — for the same reason.

The Extent of Language. — Even today not all human beings can talk, or talk at length. Certain people, as you know, are born dumb, and they are taught lip reading or a sign language. Among various savage tribes, in South America or in Africa, the number of words is exceedingly limited. Some savages are said to have a vocabulary of only forty words and to be able to count only as far as two.

In the case of every individual, moreover, it is only by painful effort that he acquires the power to shape the sounds of words and afterwards to write them down. Even then the wonder does not cease. There is the additional fact that there are many thousands of languages, varying in grammar and in vocabulary and in the effect they have on the hearer.

No man that ever lived has been able to acquire the use of more than a very few of these “tongues,” as we call them. In fact, one finds it very difficult to acquire even the complete use of one’s own language — of one’s own “mother tongue.” Take English, for example. Some of the later editions of the dictionaries in common use contain more than 400,000 words. Yet it has been said on good authority that the average person speaking and writing English uses only about 2,000 words! Shakespeare himself, master of language, employed only about 15,000 words.

Communication under Difficulty. — Fiction writers have always been interested in the question of communication with those of another speech or no speech at all. You will remember how his man Friday came to Robinson Crusoe, as Defoe tells the story —

When he espied me, he came running to me, laying himself down again upon the ground, with all the possible signs of an humble, thankful disposition, making many antic gestures to show it. At last he lays his head flat upon the ground, close to my foot, and sets my other foot upon his head, as he had done before, and after this made all the signs to me of subjection, servitude, and submission imaginable, to let me know how he would serve me as long as he lived. I understood him in many things, and let him know I was very well pleased with him. In a little time I began to speak to him, and teach him to speak to me; and, first, I made him know his name should be Friday, which was the day I saved his life. I called him so for the memory of the time. I likewise taught him to say *Master* and then let him know that was to be my name. I likewise taught him to say *Yes* and *No*, and to know the meaning of them. I gave him some milk in an earthen pot, and let him see me drink it before him, and sop my bread in it; and I gave him a cake of bread to do the like, which he quickly complied with, and made signs that it was very good for him.

Gulliver, too, when he came to the land of Laputa, had (so Jonathan Swift tells us) to learn the language, and this is how he did it:

After dinner my company withdrew, and a person was sent to me by the king's order, attended by a flapper. He brought with him pen, ink, and paper, and three or four books, giving me to understand by signs, that he was sent to teach me the language. We sat together four hours, in which time I wrote down a great number of words in columns; with the translations over against them; I likewise made a shift to learn several short sentences. For my tutor would order one of my servants to fetch something, to turn about, to make a bow, to sit, or to stand, or walk, and the like. Then I took down the sentence in writing. He shewed me also, in one of his books, the figures of the sun, moon, and stars, the zodiac, the tropics, and the polar circles, together with the denominations of many planes and solids. He gave the names and descriptions of all the musical instruments, and the general terms of art in playing on each of them. After he had left me, I placed

all my words, with their interpretations, in alphabetical order. And thus, in a few days, by the help of a very faithful memory, I got some insight into their language.

See, too, how Mowgli, of Kipling's *Jungle Books*, finds himself communicating with his animal friends:

But Mowgli, as a man-cub, had to learn a great deal more than this. Sometimes Bagheera, the Black Panther, would come lounging through the Jungle to see how his pet was getting on, and would purr with his head against a tree while Mowgli recited the day's lesson to Baloo. The boy could climb almost as well as he could swim, and swim almost as well as he could run; so Baloo, the Teacher of the Law, taught him the Wood and Water Laws: how to tell a rotten branch from a sound one; how to speak politely to the wild bees when he came upon a hive of them fifty feet above the ground; what to say to Mang the Bat when he disturbed him in the branches at midday; and how to warn the water snakes in the pools before he splashed down among them. None of the Jungle people like being disturbed, and all are very ready to fly at an intruder. Then, too, Mowgli was taught the Stranger's Hunting Call, which must be repeated aloud till it is answered, whenever one of the Jungle People hunts outside of his own grounds. It means translated: "Give me leave to hunt here because I am hungry;" and the answer is: "Hunt then for food, but not for pleasure."

So, too, that popular writer of stories about dogs — Albert Payson Terhune — describes how that fine collie, Lad, makes his wishes known.

To the Mistress and Master alone did Lad condescend to "talk" — and then only in moments of stress or appeal. No one hearing him at such a time could doubt that the dog was trying to frame human speech. His vocal efforts ran the gamut of the entire scale. Wordless, but decidedly eloquent, this talking would continue sometimes for several minutes without ceasing; its tones carried whatever emotion the old dog sought to convey — whether of joy, of grief, of request, or of complaint.

Today there was merely playful entreaty in the speechless "speech." The Mistress looked up.

"What is it, Laddie?" she asked. "What do you want?"



HIS FAITHFUL FRIEND.

For answer Lad glanced at the door, then at the Mistress; then he solemnly went out into the hall — whence presently he returned with one of her gloves in his mouth.

"No, no," she laughed. "Not today, Lad. Not in this storm. We'll take a good long walk tomorrow."

The dog sighed and returned sadly to his lair beneath the piano. But the vision of the forests was evidently hard to erase from his mind. And a little later, when the front door was opened again by one of the servants, he stalked out.

Exercise

Write a brief story about the boy and the collie shown in the picture on page 6. Have the dog communicate with the boy in some manner, so as to warn him of danger or save his life.

Review Exercise: Discussion of the Miracle of Language

(All answers should be in clear, complete sentences.)

1. Mention some of your own difficulties in learning how to speak, to read, and to write.

2. Make a list of ten different languages, and tell in what part of the world each is spoken.

3. Describe some incident that to your mind proves that dogs (or other animals) can make their wishes known to one another or to a human being.

4. Retell one of the anecdotes related in this chapter. Which one did you like best?

TECHNICAL DRILL

Punctuation

Punctuation is the use of points or marks in written or printed matter to indicate grammatical divisions. It aims to make the meaning of sentences clearer.

1. Read the following passage aloud without paying any attention to the punctuation:

After the dinner table was removed, the hall was given up to the younger members of the family, who, prompted to all kinds of noisy mirth by the Oxonian and Master Simon, made its old walls ring with their merriment.

2. Read it aloud again, but pause properly at each comma. Why is the second reading better?

Spelling

1. When you are writing a composition, if you are in any doubt as to the spelling, consult a dictionary. *Make certain.*

2. Learn to pronounce and spell the following words accurately:

acquire	exceedingly	emergencies
existence	alphabetical	stricken
stricken	shibboleth	additional
communicate	orator	compelled

Word Study

1. Distinguish between

- (a) *To love* — to be strongly attached to that which appeals to our affections; and
- (b) *To like* — to be pleased with something which appeals to our appetite, taste, or fancy.

Use each of these words correctly in sentences.

2. Distinguish between

- (a) *Modern* — pertaining to the present; and
- (b) *Ancient* — pertaining to olden times.

Use each of these words correctly in sentences.

3. Distinguish between

- (a) *their* — possessive case of *they*.
- (b) *there* — in that place, or at that point.

Use each of these words correctly in sentences.

Reading

Read over carefully the passage on page 4, dealing with the land of Laputa. Be sure you can pronounce every word

and can give its meaning. Come to class prepared to read this passage effectively.

Exercises

1. How many different methods of communication are there? See if you can add to the following list:

MEANS OF COMMUNICATION

- | | |
|--------------------|---------------------------|
| 1. Voice | 6. Searchlights |
| 2. Telegraph | 7. Hieroglyphics |
| 3. Motion pictures | 8. Whistles |
| 4. Writing | 9. Phonograph records |
| 5. Colored lights | 10. Clapping of the hands |

2. Select one of the methods of communication listed in Exercise 1 and give a brief talk on it.

3. Explain any three of the following:

- (a) A word fitly spoken is like apples of gold in pictures of silver. — *Proverbs*, xxv: 11.
- (b) Pleasant words are as a honeycomb, sweet to the soul and health to the bone. — *Proverbs*, xvi: 24.
- (c) Let your speech be always with grace, seasoned with salt. — *Colossians*, iv: 6
- (d) Speak to me, Muse. — HOMER, *Odyssey*.
- (e) To make his English sweet upon the tongue.
— CHAUCER, *Canterbury Tales*.
- (f) Mend your speech a little,
Lest it may mar your fortune.
— SHAKESPEARE, *King Lear*.
- (g) Whose words all ears took captive.
— SHAKESPEARE, *All's Well That Ends Well*.
- (h) True wit is Nature to advantage dress'd,
What oft was thought, but ne'er so well express'd.
— POPE, *Essay on Criticism*.

- (i) But words are things, and a small drop of ink,
 Falling like dew, upon a thought, produces
 That which makes thousands, perhaps millions, think;
 'Tis strange, the shortest letter which man uses
 Instead of speech, may form a lasting link
 Of ages; to what straits old Time reduces
 Frail man, when paper — even a rag like this,
 Survives himself, his tomb, and all that's his.

— BYRON, *Don Juan*.

- (j) Jewels five words long
 That on the stretch'd forefinger of all Time
 Sparkle forever. — TENNYSON, *The Princess*.

- (k) Her voice was ever soft,
 Gentle, and low, — an excellent thing in woman.

— SHAKESPEARE, *King Lear*.

4. With what animal would you identify each of the following words?

bark	gabble	peep	squeak
bleat	gobble	pipe	trill
cackle	growl	purr	twitter
caw	grunt	quack	warble
chatter	hiss	roar	whine
cheep	honk	scream	whinny
chirp	hoot	screech	whistle
cluck	howl	snarl	whoop
coo	low	snort	yawp
croak	mew	sing	yell
crow	neigh	squawk	yelp

5. Come to class prepared to discuss briefly any three of the following:

- (a) Some interesting bird calls, and what they seem to say.
 (b) What the wind seems to say in spring, in summer, in autumn, in winter.
 (c) Interesting mathematical signs and what they mean.

- (d) The difference between *voice* and *language*.
- (e) The meaning of the following:
 To him who in the love of Nature holds
 Communion with her visible forms, she speaks
 A various *language*. — BRYANT.
- (f) The human voice.
- (g) Some words and expressions that should be enunciated with particular care.

6. Give ten examples to show that English is related to other languages, both ancient and modern.

7. Look carefully at the pictures in this chapter. What has the camera been able to do with lines and shadows that you could not do with words? What can you emphasize better in words than the camera can by a picture?

Special Assignments

(Pupils may be specially assigned to the following exercises, or volunteers may be requested to do the suggested reading.)

1. Read, in R. F. Yates and L. G. Pacent's *The Complete Radio Book*, the opening chapter, on *Communication, Ancient and Modern*, and bring to class the most interesting facts contained in this.

2. Read, in Scott's *Ivanhoe*, Chapter I, in which Wamba tells of the way words differ in the Anglo-Saxon and the French forms of English.

3. Read Bulwer-Lytton's *The Coming Race*, and learn how the hero communicated with the strange race that he found in the center of the earth.

4. Read, in May H. Wade's *The Wonder-Workers*, the chapter (called "The Magician of Touch") on Helen Keller, or the chapter on Miss Keller in Sarah K. Bolton's *Girls Who Became Famous*.

5. Find out from books at the Free Public Library how a battleship can "express itself" by the firing of salutes, the display or waving of flags, the blowing of whistles, etc. Then, imagining yourself to be the battleship shown on page 14, write a short theme on the "language" by which you express yourself.

PART I: THEME ELEMENTS

CHAPTER I

SENTENCES

The revelation of thought takes men out of servitude into freedom.

— EMERSON.

Sentences the Units of Thought. — For all practical purposes, *sentences*, and not single *words* as such, are the units of human thinking. What is a sentence? A sentence is a group of words expressing a complete thought, — it asserts or declares something, it makes an inquiry, it expresses a command, it gives vent to feelings, to opinions and judgments.

We do not feel satisfied, when we are expressing ourselves, until we have put what we have to say into the form of a sentence. Only occasionally do we employ single words or short phrases to tell what we mean, and almost always in such cases a complete sentence is somehow implied. Our important, worth-while ideas are best clothed in sentences, and we ought to make certain that these sentences are correctly framed.

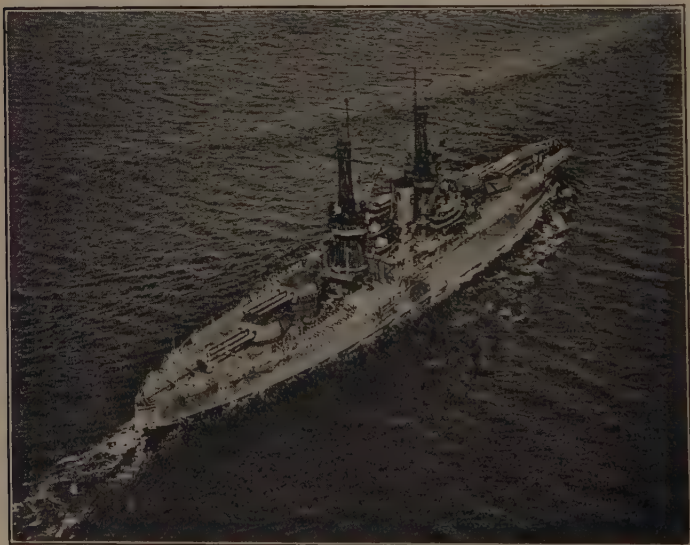
Exercise

The picture on page 14 shows the battleship *Mississippi* steaming to anchorage in the Bay of Panama. Although the photograph was taken in February, a winter month to most of us, you will note that the sailors are clad in summer uniforms.

- (a) Make a list of as many details as you can point out in the picture. Let each word in your list be a noun — the name of something.

- (b) Use each of these nouns in a complete sentence. Make sure that in each case you express a complete thought, in accord with the facts shown in the picture.

Kinds of Sentences: Grammar. — According to the best authorities, sentences may be grouped in two ways, if we regard them from the viewpoint of grammar. We decide, first, whether a sentence is declarative or interrogatory. We decide, secondly, whether it is simple, complex, or compound.



U. S. BATTLESHIP MISSISSIPPI AS SEEN FROM AN AÉROPLANE.

A sentence is *declarative* when it makes a statement or an assertion. It is *interrogative*, as the name implies, when it asks a question. *Columbus discovered America in 1492* is a declarative sentence. *In what year did Columbus discover America?* is an interrogative sentence.¹

¹ Sentences may also be classified according to the attitude of the speaker as exclamatory or non-exclamatory. Older grammars like-

Exercises

1. Change the following sentences from the *declarative* to the *interrogatory* form.

For example: *Declarative*: The package of books has arrived.

Interrogatory: Has the package of books arrived?

1. A modern city should have a system of public parks. 2. Pennsylvania is called the "Keystone State." 3. The peony is a garden flower. 4. Eurydice was the wife of Orpheus. 5. The Philippine Islands should be made self-sustaining. 6. Jack London wrote *The Call of the Wild*. 7. Mark Twain was the pseudonym of Samuel L. Clemens. 8. The American Museum of Natural History is in New York. 9. George Ade was born in Indiana. 10. At Los Angeles, roses bloom in December. 11. The Boston Public Library is situated in Copley Square. 12. He is attending the State University.

2. Change the following sentences from the *exclamatory* to the *non-exclamatory* form.

For example: *Exclamatory*: Scatter my words among mankind!

Non-exclamatory: I wish that my words may be scattered among mankind.

1. How persuasive are his words! 2. What a beautiful picture it is! 3. What a piece of work is a man! 4. How easy it seems! 5. Oh, what a difference! 6. Give me liberty or give me death! 7. We fail — never! 8. How softly he stepped into the room!

Classifying by Subjects and Predicates. — After we have classified a sentence as either declarative or interrogative, we can go on to the next step — a classification of the sentence according to the number of subjects and predicates it contains.

wise included the *imperative* as a kind of sentence, but this term is now confined to the modes of the verb in conjugation. Teachers are referred to the report of the *Joint Committee on Grammatical Nomenclature*, the decisions of which on grammatical points have been adopted in this text.

Exercises

1. In the following sentences point out the unmodified subject and the unmodified predicate.

1. Are you going to the library? 2. It is an unusually exciting story. 3. Shakespeare was born in 1564. 4. The examination will be held next Friday. 5. Tell me your frank opinion. 6. I have never seen a more interesting motion picture. 7. My father brought home a new radio outfit. 8. Shall we go by subway or trolley? 9. Here it is. 10. There are two ways of doing the problem.

2. Write complete thoughts (sentences) on the following subjects. Use the word given in each case as the *subject of your sentence*.

For example: *Subject:* Spring.

Sentence: Spring follows winter.

fire	education	bread
winter	punctuation	Mexico
books	automobiles	radio
war	health	submarines
history	apples	exercise

3. Write sentences in which the following verbs are used to form the predicates.

For example: *Verb:* Flows.

Sentence: The Mississippi River flows from north to south.

begins	freezes	wore
besought	driven	knew
came	lain	flew
dived	sang	ate
shall see	forsake	teach

Finding the Principal Clause in a Sentence. — Furthermore, if a statement can stand by itself, if it makes complete sense, it may be regarded as independent, or what

is called a *principal clause*. If it is obviously dependent on some other statement, if it does not make complete and satisfactory sense by itself, it is a *subordinate clause*. *The man is walking along Main Street* gives a satisfactory meaning by itself. *When the sun is shining* is very apparently incomplete by itself; it does not make satisfactory sense.

A sentence that contains a single principal clause is called a *simple sentence*.

A sentence that contains two or more principal clauses is called a *compound sentence*.

A sentence that contains one principal clause (a sentence cannot be a sentence unless it contains at least one principal clause) and one or more subordinate clauses is called a *complex sentence*.

The man is walking along Main Street is a simple sentence. *One brother fought for the North, and one was an officer in the armies of the South* is a compound sentence: either part of it could stand alone. *When the sun is shining, the snow melts* contains two elements: *The snow melts*, which could stand alone, and is therefore independent; and *When the sun is shining*, which could not stand by itself, and is therefore dependent. This sentence is, consequently, a complex sentence. It is important to remember that a compound sentence may contain some subordinate clauses; any sentence is a compound sentence if it contains two principal clauses, no matter whether it contains any subordinate clauses or not.

Exercises

1. Change the following sentences from compound to complex form:

For example: Madison is a small town, and it contains a large university.

Rewritten: Madison, although it is a small town, contains a large university.

1. The pelican is a large bird, and it weighs up to sixteen pounds.
2. February is a short month, and in ordinary years it contains only twenty-eight days.
3. The *Autobiography* of Benjamin Franklin is of absorbing interest, and it shows how this great American rose from obscurity.
4. Longfellow was born in Maine, and he was graduated at Bowdoin College, an institution in that state.
5. I lie awake, and I can hear the sound of the locomotive.

NOTE. — In which form do you prefer the sentences given above, the compound or complex? Why?

2. Tell which of the following sentences are simple, which are complex, and which are compound. Identify each clause as principal or subordinate.

1. We finally came to a spring where we stopped for a drink.
2. We saw the blackened remnants of a camp fire.
3. The cabin was all that we could have hoped for.
4. The alarm clock rang, and we all awoke.
5. I opened the book and began to read it.
6. I ran, and Dick followed.
7. We found the path overgrown with foliage.
8. The chickadee has a call note that seems to come from a place several yards away from the bird.
9. Ask Harry what the score was.
10. Wherever Ethel is, Mary is sure to be.
11. Harold has known John for six years.
12. Harold has not seen John since the morning exercises.
13. I shall go to my algebra class and you to your English class.
14. She knew it was her fountain pen because her initials were engraved on it.
15. The man who spoke to us is my teacher.
16. Whom did you vote for?
17. This school, which is the largest in Dayton, is the one I attend.

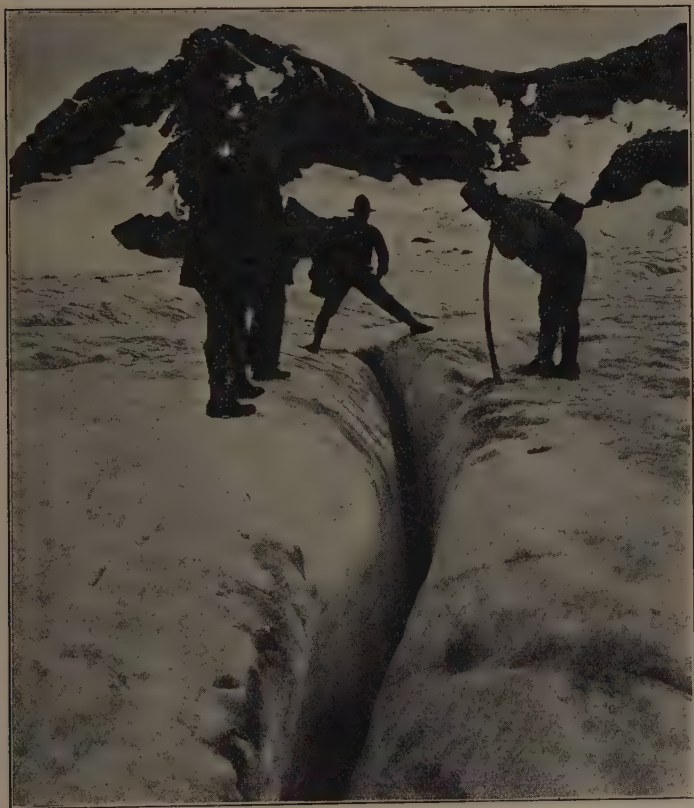
3. Study the picture of the tourists on page 19. Write three simple sentences, three complex sentences, and three compound sentences based on this scene.

Subordinate Conjunctions. — One may recognize a subordinate clause in two ways — first, by the fact that it does not by itself make complete sense; and secondly, by the fact that it is usually introduced by a subordinate conjunction: *when, while, because, since, that, who, whose, whom, where, if, how, than*, and some others.

Exercise

Write complex sentences containing clauses introduced by the following subordinate conjunctions:

When, while, because, since, that, who, whose, whom, where, if, how, than, although, though, as, lest, unless, since, whereas, whether, provided.



TOURISTS VIEWING A GREAT CREVICE IN THE ICE AT A NATIONAL FOREST
IN WASHINGTON.

Kinds of Sentences: Composition. — In actual composition we make use of these different kinds of sentences without very much consciousness that we are doing so. After a while our minds work automatically, and we write the proper kind of sentence — declarative or interrogative, simple, complex, or compound — without needing to think about it to any marked extent.



SUNSET ON A WILD AND BEAUTIFUL LAKE.

It is true that for a considerable period of time young students must watch their writings to make certain that the sentences they compose are true sentences — contain at least one statement that can stand alone. Students must also take care that they do not use too many simple sentences. Worse still are sentences in which the words “and” and “but” occur so many times as to become wearisome to the ear and mind of the listener. As pupils, however, learn to think and to think clearly, they will be

almost certain to write sentences that are grammatically correct. Clear thinking means good grammar.

Sentence Length. — Other considerations do, however, occupy the mind of the person who writes. For example, he may have to ask himself: Ought my sentences to be *long* or *short*? With respect to length we may commit either of two faults: our sentences may be too long, or they may be too short. As we look back over the history of English prose, we find that the older writers tended to write sentences that were too long. When we come to Dryden in the seventeenth and Addison in the eighteenth century, sentences begin to grow shorter.

Today, good writers avoid long and complicated sentences — probably four or five lines is as long a sentence as one is likely to find in most worth-while authors. The longer the sentence (especially if it contains a great many subordinate clauses), the harder it is for the reader to follow it. It is well, therefore, to observe moderation in this respect.

On the other hand, sentences may be too short, particularly if there is a whole series of them. Very short sentences, one right after the other, tend to produce a choppy effect, and the style grows monotonous. The best writers seek *variety in sentence length*. They will have some long and some short sentences; sometimes a short sentence immediately after a row of long ones, sometimes three or four short sentences and then a long one.

Loose Sentences and Periodic Sentences. — Sentences also vary in the way in which *the meaning may or may not be suspended*. That is, in some sentences one gets the meaning as one goes along; in others, the meaning is suspended — one cannot tell just what the author intends to say — until the very last word. The first kind is called a *loose sentence*. The sentence in which the meaning is suspended is called a *periodic sentence*. In the latter the

author is trying to do what the writer of a story does: keep the reader guessing as long as possible.

Here is one of the jars that I told you about, and you will find another specimen in the Metropolitan Museum is an example of a loose sentence. This sentence, from Macaulay, is periodic: *The influence exercised by his conversation, directly upon those with whom he lived, and indirectly upon the whole civilized world, was altogether without parallel.*

Exercise

Following the rule given in this chapter, tell which of the following are *loose sentences* and which are *periodic sentences*. Give your reason in each case.

1. If you will help me with my algebra, I will help you with your French. 2. Whenever he comes, he will be welcome. 3. James took his books and left the room. 4. Have you read Washington's *Farewell Address*? 5. Edward Everett Hale wrote *A Man without a Country*. 6. *Hiawatha* was written by Henry Wadsworth Longfellow. 7. William Wordsworth wrote *My Heart Leaps Up*. 8. Stepping softly into the room, the burglar pulled down the shades. 9. The burglar stepped softly into the room and pulled down the shades. 10. John read the evening newspaper and then did his lessons. 11. After reading the evening newspaper, John did his lessons. 12. A limousine stopped at the curb, and a well-dressed woman stepped out.

Balanced Sentences.—Still another type of sentence, frequently used in dignified writing and speaking, is the *balanced sentence*. In this, parts of a sentence are thrown into exactly the same grammatical construction, as *To err is human; to forgive, divine.*

Antithesis.—If the balanced parts are opposed in meaning, contrasted in idea, we get what is called an *antithesis*.

Exercises

1. In the following *balanced sentences* point out the parallel parts:

1. The reign of the king ended, and the rule of the people began.
2. God made the country; man made the town. 3. His business declined, his debts increased. 4. The pennants were waving, the band was playing, and the teams were practising. 5. I believe in the United States of America as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign nation of many sovereign states; a perfect union, one and inseparable; established upon those principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes. 6. I therefore believe it is my duty to my country to love it; to support its constitution; to obey its laws; to respect its flag; and to defend it against all enemies.

2. In the sentences of the preceding exercise, find examples of contrasted ideas, or *antitheses*. Point out the exact words or phrases that are opposed to each other in meaning.

Common Faults in Sentence Structure. — Probably more time is spent by practised writers in polishing their sentences, in making sure that they have attained the utmost clearness, force, beauty of sound, than in any other part of the business of composition. As one observes the compositions of inexperienced writers, certain faults that are frequently committed stand out prominently. It may be well to call attention to these possible dangers in the construction of sentences, — hence, in the exercises that follow, an opportunity will be given students to correct such of these faults as teachers find appearing in their work.

Lack of Agreement of Subject and Predicate

I. The most common fault in sentence structure is the failure of the subject and predicate to agree. These should agree in *person* and *number*. Note these examples:

Wrong: Don't he understand?

Right: Doesn't he understand?

Wrong: There was many present.

Right: There were many present.

Exercise

Rewrite the following sentences so that the subject and the predicate agree in person and number:

1. These tickets is all that's left. 2. The cause of the accidents are usually recklessness. 3. Pansies is my favorite flower. 4. Crocheting silk ties and sweaters are very popular among the girls in our school. 5. Resolutions favoring the new form of commencement was adopted by the class. 6. Neither Edna nor Mildred are here. 7. Both the mountains and the seashore is attractive to me, but each appeal to me for different reasons. 8. There was at least fifty boys that went on the hike. 9. The lake don't look three miles long. 10. Over three hundred dollars were collected. 11. I knew you was mistaken. 12. Would you believe he don't care for Rocky Mountain scenery? 13. Athletics are very beneficial to one's health. 14. How was they able to see from such a distance? 15. This food don't agree with him, doctor. 16. The airship with all the crew were lost at sea. 17. "It don't make any difference," I says to Fred. 18. An alumni of the school delivered a fine speech to us this morning.

The "And" Habit

II. Young students in particular often make too great use of the word *and*. They tend to join a number of distinct statements into a long, unwieldy sentence. This fault is more common in spoken than in written English.

Wrong: I went to the office immediately *and* I found a line of pupils waiting to see the principal's secretary, *and* I decided to await my turn.

Right: I went to the office immediately. There I found a line of pupils waiting to see the principal's secretary. I decided, however, to await my turn.

Sometimes a sentence gains in strength if the important idea in it is placed in the independent clause, and the subordinate idea or ideas are made subordinate in structure. In other words, the elimination of *and* often makes a sentence more forceful.

Thus, instead of saying, "Irvington is a small town in Essex County, and has a population of over 25,000," we might better say, "Irvington, a small town in Essex County, has a population of over 25,000." Or, instead of saying, "John is very short, and he was unable to see the parade," we might better say, "John, being very short, was unable to see the parade."

Exercises

1. Correct these sentences in the manner shown above:

1. The clerk and the customer argued for a while, and then they referred the matter to the manager. (Put one of the ideas into a subordinate clause.) 2. It was a disastrous fire, and the loss proved to be over \$1,700,000. 3. The fragrance of this soap is delicately faint and recalls the odor of lilacs in May. 4. Many people are not accurate observers, and they fail to see how important this quality is in a tire. 5. I have a partner and he is involved in this deal and he should receive his share. 6. The new edition is exhausted, and we shall have to use the old edition for the present. 7. Odysseus built a raft and set sail for home. 8. The *Odyssey* is the sequel to the *Iliad* and tells the adventures of Odysseus. 9. Many English words are derived from Latin, and it is useful to study that ancient language. 10. Mary tried hard, but she failed to win the prize.

2. Have you ever found yourself slipping into the "and" habit — filling in the pause between one sentence and another by saying "and-er"?

Prepare a two-minute talk on any one of the following topics. Make every sentence stand by itself sharply and clearly. Avoid using the word *and* entirely, if you can.

1. Athletics at our school. 2. My autobiography. 3. My favorite amusement. 4. My favorite study. 5. Why I selected my course of study. 6. The most interesting part of a story I recently read. 7. An exciting scene in a motion picture I recently saw. 8. An automobile trip. 9. My last vacation. 10. A school lunchroom.

Lack of Sentence Unity

III. Students frequently fail to write true sentences. That is, they present groups of words (a participial phrase, perhaps) which lack a subject and predicate, or they write a subordinate clause and forget that every true sentence contains at least one principal clause. Sometimes the error is in the opposite direction — pupils put too much into a sentence, so that it needs to be broken up into proper units.

Wrong: My name is in it. Which proves it is mine.

Right: My name is in it, and that proves it is mine.

Wrong: The principal described a certain girl. Having probably my sister in mind.

Right: The principal described a certain girl. He probably had my sister in mind.

Exercise

The following are not true sentences. They contain either too much or too little; hence they lack *unity* or *oneness*.

(1) Note carefully which are:

(a) Fractions of thoughts — mere phrases or clauses.

(b) Double or triple thoughts that should be separated.

(2) Rewrite them so that they are true units of thought.

1. I prefer this book, it has a leather cover. 2. Which reminds me. 3. The cause of his absence. 4. The man was tall, having large brown eyes and a dark complexion. 5. Resolved, that the Essex County Republican Club hereby indorses Everett Colby as a candidate for the United States Senate, and we pledge him our

hearty support. 6. His feet were soiled, and on the other side of the road was a roughly made house, it was probably the home of this bandit. 7. The home of Procrustes was a deep hole in the side of a large rock, Diogenes lived in a barrel, he carried a lamp by day in



NEARING THE SUMMIT OF MT. HOOD.

Note the rope used for safety; a fall would mean a drop for several thousand feet through space.

search of an honest man. 8. This is known as the Corn Belt, and Liberty Bonds are now selling at par, which makes me very happy. 9. Of course. 10. The coal strike having ended and the men were now at work.

Lack of Variety in Sentence Structure

IV. A somewhat similar fault is the use of a series of short simple sentences. Very often these could readily be joined so as to make one or more complex sentences. In such a series it is well to ask oneself: Which of these statements is the most important? That statement is, then, the principal clause of your sentence; the other statements are subordinate clauses.

Wrong: I went to the library. I got a book by Jack London. I began to read it. I found it very interesting.

Right: When I went to the library, I got a book by Jack London. As soon as I began to read it, I found it to be very interesting.

Exercise

Study the picture of the mountain-climbers on page 27. Write six simple sentences referring to this picture. Then combine these sentences in pairs, so as to make three complex sentences. Let the more important ideas be expressed in the principal clauses, the less important in the subordinate clauses.

Lack of Unity of Gender

V. Sometimes a writer changes his point of view as he proceeds in his sentence. Mentioning a ship, for example, he thinks of the vessel first as she, but later refers to the ship as it. He may be writing about a committee, and change from the singular to the plural in referring to it.

Wrong: *She* is called the *Leviathan*, which means an enormous sea animal, and *it* is certainly a vessel deserving of the name.

Right: *She* is called the *Leviathan*, which means an enormous sea animal, and *she* is certainly a vessel deserving of the name.

Exercise

Pronouns referring to the same noun should be of the same gender. Rewrite the following sentences so as to secure *unity of gender*:

1. The child will cry for *its* mother until she takes *him* up in her arms. 2. As we grow to understand *her*, Nature shows us *its* endless wonders. 3. Truth will conquer *her* enemies as *it* has done before. 4. The canary seemed to enjoy *its* new cage, for *he* sang better than before. 5. The cruiser had lost one of *her* smokestacks in the storm, and *it* was now returning to drydock. 6. The rooster crowed *his* loudest as *it* strutted before the hens. 7. In the jungle every creature has *his* enemies, and *it* is therefore constantly on the alert for danger. 8. The kitten was washing *her* face as *it* sat in the sun. 9. He had a dog *which* was very clever, and I think *she* was called Nellie. 10. This is the boat *which* I admire. *She* is the fastest on the lake. 11. Pennsylvania, *which* is one of the largest states in the Union, is proud of *her* history. 12. *One* will make errors in English if *he* isn't careful.

Lack of Balance

VI. A lack of balance is sometimes observable in a sentence. If you are mentioning in a list the good qualities of a friend, you should of course see to it that your list is made up of words or phrases in the same grammatical structure. The same is true of other lists or groups.

Wrong: My friend is cheerful, courteous, likes his studies, and is a popular pupil.

Right: My friend is cheerful, courteous, studious, and popular.

Exercise

Correct these sentences:

1. The average automobile has these defects: (a) it is very heavy; (b) use of much gasoline. 2. The hats of this model are brightly colored and having a straw brim. 3. In this case are many stamps, some of the United States and some from France. 4. The causes of her success were regular attendance, she was

always prepared, and strict attention to everything the teacher said. 5. This was his answer: not that he loved Caesar less, but that his love for Rome was greater. 6. There is joy for his fortune, honor for his valor, and to be killed for his ambition. 7. There are two great species of mulberry trees: the large, which is common in northern China, and in the south the small is common. 8. Pure silk is produced from the cocoons of silkworms, and wood fibres are used to produce artificial silk. 9. My house has an open porch, and the porch of your house is closed. 10. One committee has charge of selecting the play, another of printing the programs, and the third to decorate the auditorium.

Misplaced Words

VII. Words are occasionally misplaced in a sentence. In the case of relative pronouns, for example, the rule is that the relative pronoun takes as its antecedent the nearest noun or pronoun which can be its antecedent. It is important, therefore, that the antecedent should come as close as possible to the relative pronoun, and that no other noun or pronoun should intervene. Another offender is the word *only*. This word should immediately precede the word it modifies.

Wrong: The Goddess of Discord threw a golden apple over the wall on which was inscribed "For the Fairest."

Right: The Goddess of Discord threw over the wall a golden apple on which was inscribed "For the Fairest."

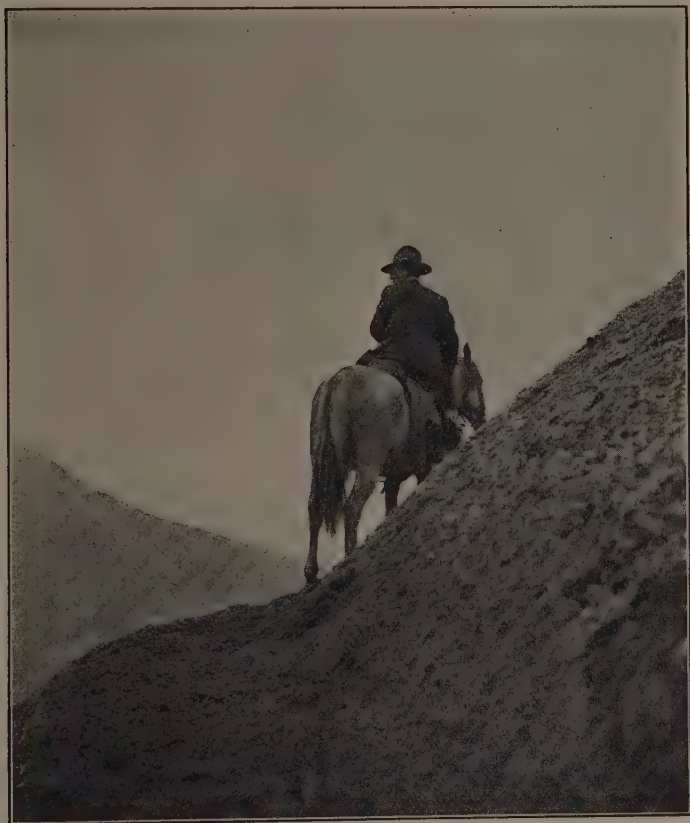
Wrong: My radio outfit *only includes* one pair of ear-phones.

Right: My radio outfit includes *only one* pair of ear-phones.

Exercises

1. Be careful to place relative pronouns close to their antecedents. Otherwise your meaning may be entirely changed. Be certain also that an antecedent has been expressed for other kinds of pronouns; particularly the personal pronoun "they" is often used ambiguously. Examine the following sentences and see where it is necessary to alter or add in order to make the meaning unmistakable:

1. The driver gave food to the horse which was not fit to be eaten.
2. We finally came to a station they call "Widow Ann's."
3. A huge sign is placed on the ledge of the roof which is about



A LONELY MOUNTAIN TRAIL.

- five feet high.
4. Now unravel the skein and tie a knot at the end of it.
5. There were packages in the automobile which had to be lifted out.
6. We wrapped the book in plain paper which we had purchased as a gift.
7. In the opening chapter it tells

when and where the story takes place. 8. While Edward was running around the track with the athletic instructor, he fell and injured his knee. 9. My father placed a bookmark in the new copy of the Bible which was more than fifty years old. 10. We have a new bungalow on the edge of the lake that is painted green and white.

2. In the following sentences certain words and phrases are misplaced. Recast the sentences so that there can be no doubt as to their meaning:

1. We have a lovely garden full of flowers about thirty feet square. 2. He espied a short, stockily built fellow with a fierce, bearded face in the distance. 3. For sale — a beautiful piano by an old lady who is moving to California with carved legs. 4. I only enjoy books of adventure. 5. George had nearly saved a hundred dollars by the end of the year. 6. We are only allowed to use the wireless set after we have prepared our homework. 7. Shall I take a piece of the cake to Aunt Edna when I come home from school in a nice little box? 8. Harold enjoys athletic games like other boys.

“Dangling” Participles

VIII. A participial phrase is one that contains a form of the verb ending in *ing*, *ed*, or *t*. The participle modifies a noun or a pronoun — that is, a participle is really an adjective. At the beginning of a sentence a participle modifies the subject of the sentence. Other participles should immediately follow the words they modify. Failure to remember this rule leads to some laughable results.

Wrong: Walking along Riverside Drive, the big airship could be seen.

Right: Walking along Riverside Drive, we could see the big airship.

Exercise

(a) Make a list of the participles you find in the following sentences. After each participle write the noun or pronoun (expressed or understood) which it should modify.

(b) Revise the sentences so that the participles do not "dangle" loosely. Place each participle so close to the word it really should modify that the relationship is unmistakable.

1. Driving into the country this morning, a beautiful landscape was seen. 2. Signing the receipt, the registered package was left by the letter carrier. 3. Jumping from the roof of the log cabin, Charles's arm was broken. 4. Unprepared to recite the entire memory passage, Lillian's teacher naturally gave her a low mark. 5. Showing us the gold medal, we congratulated him. 6. Being entitled to second prize, the principal of the school gave Helen the silver medal. 7. Placed in such an embarrassing position, I certainly pitied him. 8. Bleeding from the cuts caused by flying glass, the ambulance took several of the passengers to the hospital. 9. Being one of the fastest trains to Chicago, he planned to take the Twentieth Century Limited. 10. Giving the class a few new words a day, they gradually enlarged their vocabularies.

Omission of Necessary Words

IX. Sometimes words necessary to the sense are omitted, and the reader consequently is puzzled and confused.

Wrong: Tom comes to see me more often than my brother.

Right: Tom comes to see me more often than my brother *does*.

Right: Tom comes to see me more often than *he comes* to see my brother.

Exercise

In the following sentences make the meaning clear by adding the necessary words:

1. I like poetry more than my brother. 2. We cannot do her a greater favor than Mary. 3. This radio set is as simple, if not simpler than, yours. 4. He believes that WOR, in New Jersey, is clearer than any sending station in the East. 5. Your check for fifteen dollars received. 6. Walking along the road we saw a large and small man. 7. Heat the water and, when boiling, put the egg in. 8. He writes to his mother more frequently than his

- cousin. 9. Is Montana colder than any state in the Union?
10. After boiling, dip in oil.

Unpleasant Repetition of Sounds

X. One should avoid an unpleasant repetition of sounds. As a rule, words should not be repeated within a sentence if it is possible to find an adequate synonym. Unpleasant combinations of sounds — a series of s's, for example — should also generally be avoided.



WINTER IN A CITY PARK.

Wrong: One should reëxamine every word in *one's* theme, to be certain *one* has made no errors in spelling.

Right: A *pupil* should reëxamine every word in *his* theme, to be certain *there are* no errors in spelling.

Right: Every word in *one's* theme should be reëxamined, to be certain that no errors in spelling *have been made*.

Exercise

Rewrite the following sentences so as to avoid unpleasant repetition of sounds:

1. Is there anything more beautiful than a beautiful rainbow?
2. This is a good piece of goods.
3. He was clothed in clothes of the latest style.
4. There are more of these there than those.
5. Do you sell sea shells painted with little paintings?
6. I soon entered high school, but soon my schooling was temporarily discontinued.
7. As I looked over the books, I saw that they looked as though someone had just been looking over them.
8. Do you know the story of Bill who owed a board bill and had to sell his billboard to pay his board bill?
9. Well, I am feeling very well.
10. When the mixture cools off, take it off the table and pour it off, so that only the solid sediment remains.

Incorrect Verb Forms

XI. Careful attention should be paid to the alterations in form which verbs undergo to express changes in tense, mood, etc.

Wrong: As I come along the street, I witnessed the accident.

Right: As I came along the street, I witnessed the accident.

Exercises

1. Give a definition of principal parts.
2. Write the principal parts of these verbs: dine, sit, set, rise, raise, fall, fell, drown, attack, flow, flee, fly, hang (a thing), hang (a person), lie (to recline).
3. A *conjugation* is a complete and orderly arrangement of changes to show the *voice, mode, tense, person, and number* of any given verb.
Study the model conjugations on pages 375 ff. Then, imitating a model, write a conjugation of *lie* (to recline).
4. A *synopsis* is an orderly selection of the verb forms in any given person and number, to show *voice, mode, and tense*.
 - a. Write a synopsis of *lay* (to place) in the *third person, plural number, active and passive voices, indicative mode*.
 - b. Write a synopsis of *write*, in the *third person, plural number, neuter gender, passive voice, indicative mode*.

5. Correct the verb forms in the following sentences:

1. Jim dove off the motor boat. 2. Mary had went to the theatre. 3. We seen him do it. 4. He done it very quickly. 5. He was laying in the canoe and playing a guitar. 6. The curtain raised at exactly eight o'clock. 7. The telephone receiver had fell from the hook. 8. If nobody helps him, he will drown. 9. He looked like a drowned rat. 10. The troops attackted the fort. 11. The convict flew from his pursuers. 12. We flied our new kites this afternoon. 13. Have you saw our new car? 14. I hanged my hat on a branch. 15. The king's executioners had just hung the Bohemian. 16. I seen the book on the table. 17. He left it laying on the table. 18. Lie the coat over the chair to dry.

Review Exercise: Discussion of Sentences

(All answers should be in clear, complete sentences.)

1. What are the units of human thinking — words or sentences?
2. What is a sentence?
3. Distinguish between declarative and interrogative sentences.
4. Define and illustrate simple, compound, and complex sentences.
5. What is a good rule as to the length of a sentence?
6. What is a loose sentence? Illustrate.
7. What is a periodic sentence? Illustrate.
8. What is a balanced sentence? Illustrate.
9. Mention some common faults in sentence structure. Which of these errors have you found yourself making? Illustrate and tell how you corrected these errors.
10. What other errors of sentence structure do you make? Tell how these can be corrected.

TECHNICAL DRILL

Punctuation

RULE 1: Use the period after a declarative sentence.

RULE 2: Use the comma to separate the clauses of a compound sentence, but use the semicolon when one of the clauses contains commas.

Examples: (a) I carried the dictionary, and Henry carried the stand.

(b) Helen, my best friend, was there; but my cousins, Mary and Edith, had not yet arrived.

RULE 3: Use the comma to set off a subordinate clause at the beginning of a sentence.

Example: If you will call on him with your samples, he will probably give you an order.

RULE 4: Use the comma to set off participial constructions.

Example: Opening the door, she tiptoed into the room.

RULE 5: Use the comma to set off a noun in direct address.

Example: John, please close the door.

RULE 6: Use the comma to set off a direct quotation.

Example: "Where are you going, my child?" he asked.
"To the circus," replied the boy.

RULE 7: Use the comma to set off introductory words or phrases.

Examples: (a) "Well, what do you think of that!"

(b) In the first place, your premise is false; in the second, your conclusion is wrong.

RULE 8: Use the comma to indicate that a word has been omitted.

Example: "To err is human; to forgive, divine."

RULE 9: Use the comma to separate the words in a series. (Note that a comma is used between the last two even when "and" is expressed.)

Example: The colors in the spectrum are red, yellow, orange, green, blue, violet, and indigo.

Exercises in the Use of the Comma

1. Find two examples of each of these rules in newspaper advertisements and come prepared to write them on the blackboard.



AN EXCITING MOMENT IN A GAME OF POLO.

2. Punctuate the following sentences after deciding which of the rules applies in each case.

1. My dress is pink; Mary's blue; and Dora's violet. 2. The day was a mixture of sun rain wind and sleet. 3. Although twenty girls applied for the position he was unable to select a good secretary. 4. Well John what have you to say now and what will you do? 5. Running along the corridor she ran full tilt into her teacher but as she explained that she was trying to reach her recitation on time she was forgiven. 6. "The question for debate" she began "is 'Resolved: That women should serve on juries.'"

3. Find one of your old themes and punctuate it according to the rules for the comma.

4. Write a paragraph on "Haste Makes Waste," and apply the foregoing rules for punctuation.

5. Write nine sentences, illustrating these nine rules and referring to the polo players shown in the picture on page 38.

Spelling

Learn to pronounce and spell the following words accurately:

I

receive	equally	different
Saturday	whether	either
straight	answered	except
together	remittance	indicate

II

really	toward	hoping
replied	victim	Minerva
stretch	certain	hurried
planned	describe	merchant

Word Study

1. Distinguish between

- (a) *proficient* — well-skilled, versed, advanced in any business, art, or science; and
- (b) *efficient* — characterized by well-directed and successful effort.

Use each of these words correctly in a sentence.

2. Distinguish between

- (a) *courage* — fearlessness in the presence of danger; and
- (b) *fortitude* — the calm endurance of trials and pain.

Use each of these words correctly in a sentence.

3. Distinguish between

- (a) *reimburse* — to make good an expenditure that one has undergone;

- (b) *remunerate* — to pay or compensate; and
 (c) *indemnify* — to make restitution for losses or damages.

Use each of these words correctly in a sentence.

Additional Exercises

1. Rewrite the following sentences, using equivalent phrases for the italicized words:

Example: He left the room *hastily*.

Rewritten: He left the room *in haste*.

1. *Undoubtedly*, you will find your fountain pen where you left it. 2. He solved the problem *easily*. 3. *Light-heartedly*, I set out on the journey. 4. We were *instantly* in total darkness. 5. We kept going *westward*. 6. See me *later*. 7. The Mayor cannot see you *now*. 8. The jury will *soon* return. 9. He greeted his mother very *affectionately*. 10. Tell me about the accident *briefly*.

NOTE: In which form — the longer or the shorter — do you prefer the sentences given above. Why?

2. Rewrite the following sentences, using single words in place of the clauses italicized.

Example: A boy *who is ambitious* works hard.

Rewritten: An *ambitious* boy works hard.

1. I refer to the essay *that consists of ten pages*. 2. This book, *which is bound in leather*, was won by my sister. 3. I will meet you *wherever you like*. 4. The place *that has been suggested* for the tryout is the athletic field. 5. The stories I like best are *those that deal with adventures*. 6. Girls *who attend to their studies* make their parents happy. 7. *The fact that he was so rich* made him lazy. 8. *Wherever I looked*, I saw strangers.

3. Rewrite the following sentences so as to secure unity of number. Give a reason for each change.

1. If *each* will do *their* part, *he* or *she* will never regret it. 2. The *jury* has gone into the jury-room, where *they* will try to arrive at a

decision. 3. *Every* member of the class is asked to do *his* duty and I am sure *they* will make good. 4. Both *William and Walter* succeeded in *his* work, and *they* will be rewarded. 5. The committee decided *it* would recommend the purchase of a picture and then adjourned. 6. The club has delivered *its* challenge, and *they* are awaiting a reply. 7. Whenever a pupil contributes to the school paper, *he* gets practise in English; therefore *they* should get credit in English for such work. 8. *Each* will buy *her* own book, and *they* will donate them to the library at the end of the year. 9. *Every* person has *their* qualities. 10. If *anybody* wishes to discuss this question, let *them* raise *their* hand.

4. Rewrite the following sentences so as to secure unity of *person*: Give a reason for each change.

1. *You* never can tell what *one* may expect. 2. *We* sometimes think *we* are prepared; but when the recitation begins, *you* find *you* are not. 3. *A person* frequently pays a high price to see a play, and *you* do not enjoy it; but *one* pays a low price to see a motion-picture show, and *we* are sure to find something interesting in the program. 4. *Miss Julia Howell* requests the pleasure of *Miss Elizabeth Stanton's* company at tea, Friday, the thirteenth, at three o'clock. Affectionately *yours*, Julia Howell. 5. If *one* does not watch out, *they* may use both first and third persons in referring to the same person.

5. Examine one of your own themes submitted to a teacher in another subject (a history essay, a discussion in science, or the like), to see whether its sentences contain any of the errors dealt with in these exercises.

6. Memorize the following common uses of the infinitive:

1. As a noun:

a. As subject: *To work* is our duty.

b. As object of a verb: I like *to work*.

I told *him* *to work*.

NOTE: The subject of "to work" is "him." Learn the following rule: *The subject of an infinitive verb is always in the objective case.*

- c. As attribute complement: Our duty is *to work*.
- d. As object of a preposition: Some have no choice but *to work*.
- e. As appositive: His determination *to work* is commendable.

2. As an adjective:

- a. As modifier of a noun: There is always work *to be done*.

3. As an adverb:

- a. As modifier of a verb: We work *to live*.
- b. As modifier of an adjective: I am ready *to work*.

7. In the following sentences tell how the infinitives are used:

1. *To sleep* with the bedroom window open is healthful.
2. His ambition was *to make* the football team.
3. We knew him *to be* a reliable boy.
4. He tried *to study* while we sang.
5. Mary went down town *to buy* a hat.
6. The order *to send* the goods to the new address was received too late.
7. I like *to arrive* early.
8. *To be late* is unpleasant.
9. Ask Mr. Smith *to show* you the samples.
10. Have you any maps *to sell*?
11. John has nothing *to say*.
12. He seems *to have* no desire except *to play* baseball.

8. You have learned that a transitive verb is followed by an object. Sometimes, in addition to the object, a verb is followed by an *objective complement*. This denotes an attribute of the object created by the action of the verb. The complement may be either a noun or an adjective.

Here are examples:

Subject	Predicate	Object	Objective Complement
The class	elected	Harold	president
The news	made	him	happy
We	named	the dog	Lad

Come prepared to point out the objects and objective complements in the following sentences:

1. Get the papers ready. 2. Will you make me a stock-clerk soon? 3. Let us call the new style of shoes "Comfort Brand." 4. The king created Conan Doyle a knight. 5. Do you consider him lucky? 6. President Wilson made Colonel House his personal representative. 7. Do not keep your customer waiting too long. 8. The jury found the accused woman not guilty. 9. I will appoint you my secretary. 10. Every one thinks him a great leader.

9. When a passive verb takes what looks like a direct object, this is called a *retained object*. For example:

Active Voice

Passive Voice

The teacher gave the pupil *a prize*. The pupil was given *a prize* by the teacher.

Change the verbs in the following sentences from the active to the passive form, without changing the meaning of the sentences. Underline the retained object in each case:

1. The principal told the class a story. 2. My uncle gave me a printing outfit. 3. The chairman allowed each speaker three minutes. 4. His brother showed him the new motorcycle. 5. The store-keeper sold me this candy a few minutes ago. 6. Mr. Jones will give you a new set of directions. 7. Your teacher will teach you the rules of punctuation. 8. Her employer asked her several questions.

10. Change the verbs in the following sentences from the passive to the active voice. Do not change the meaning of the sentences:

1. Henry was given a new watch by his father. 2. I was pleased with the location of the camp. 3. The next morning each boy was given a pair of hiking shoes by the director. 4. We have often been impressed with the beauty of the mountains. 5. Shall you be taken to New York by your mother? 6. Had she been told of the party in advance by her friend? 7. The lawyer was thanked by the prisoner. 8. The entertainment is being given by the dramatic club.

11. In the model conjugations of the verbs *be* and *see* on pages 375 to 380, you will note that each verb has three modes, or manners, in which it can present a thought to the mind:

- a. Indicative: To express *Fact*;
- b. Subjunctive: To express *Doubt*, *Wish*, or *Condition contrary to fact*;
- c. Imperative: To express *Command*, *Entreaty*, or *Request*.

The imperative mode you will find easy to understand, but the distinction between *indicative* and *subjunctive* may give you trouble. Study these examples:

<i>Indicative</i>	<i>Subjunctive</i>
That <i>is</i> treason. (<i>Fact</i>)	If this <i>be</i> treason, make the most of it. (<i>Doubt</i>)
I <i>am</i> at home. (<i>Fact</i>)	If I <i>were</i> at home, I should feel more comfortable. (<i>Contrary to fact</i>)
We <i>are</i> at home. (<i>Fact</i>)	If only we <i>were</i> at the seashore! (<i>Wish</i>)

In the following sentences tell which verbs are in the indicative mode, which are in the subjunctive mode, and which are in the imperative mode. Mention the tense of each verb and tell what each expresses — fact, doubt, command, etc.

1. Who *does* not love his country? 2. If there *be* any, let him speak. 3. That book *is* not in the library. 4. If it *were*, you would find it. 5. Place something heavy on that paper, lest it *be* blown away. 6. A mother will love her son, even though he *commit* a crime. 7. My brother *is* sick. 8. If he *were* well, he would be in school. 9. If it *were* only true! 10. Here I *stand*, come what may.

12. *It* and *there* are often used as “expletives” — introductory words that really have no meaning and no grammatical connection with the rest of the sentence.

*For example: It is hard to answer the question.
There are many answers to the question.*

The true subject of the first sentence is the infinitive phrase "to answer the question." The true subject of the second sentence is "answers."

Point out the subject and predicate in each of these sentences:



GATHERING SAP FOR MAPLE SYRUP.

1. There are three rules to remember. 2. It was easy to solve the problem. 3. There were several automobiles near the house. 4. It soon became necessary to get an adding machine. 5. There's no denying this fact. 6. It is said that incorrect addresses are the bane of the Postal Service. 7. There is no other city like Paris. 8. It is easy to read books of fiction. 9. There will be another radio exhibit in the spring. 10. It was our understanding that you would allow us the usual trade discounts.

13. *As* and *but* may be used as relative pronouns.

For example: I will gladly give you such information *as* I have.
("As" here is equivalent to "that" or "which.")
There is not a pupil in the class *but* can recite this
conjugation readily. ("But" here is equivalent to
"who not.")

Fill in the blanks with the proper relative pronouns:

1. Let me have a copy of the same book —— you sold my brother.
2. Not a customer enters the store —— sees that sign.
3. Such assistance —— you can give will be appreciated.
4. Our physician says that no year goes by —— sees some progress in medical knowledge.
5. There is not a pupil in the school —— has felt a thrill of pride when our football team comes on the field.

14. Study the picture on page 45, showing the men gathering sap. State what you see in the picture, and at the same time illustrate the following six grammatical forms, using a separate sentence for each: an infinitive, an objective complement, a retained object, a passive verb, an expletive, "but" as a relative pronoun.

15. Bring to class a theme that you wrote in another grade or for an earlier exercise. Correct it for errors dealt with in this chapter.

CHAPTER II

WORDS AND THEIR WAYS

Without knowing the force of words, it is impossible to know men.

—CONFUCIUS in the *Analects*.

Words as Parts of Speech. — Now that we have dealt with thoughts in the form of sentences, it may be well to examine the elements out of which sentences are constructed, the bricks with which they are built — *words*. You are familiar with words as they are analyzed in the study of grammar — as *parts of speech*, as *subjects*, *predicates*, *objects*, *modifiers*, etc.

You know that certain words, called *nouns*, are the names of persons, places, and things; that other words, called *pronouns*, sometimes take the place of nouns; that *adjectives* are employed to describe the qualities of nouns or pronouns, or in some way to change or modify or define one's idea of the noun or the pronoun; that *verbs* make assertions or statements, or proclaim identity between what precedes and what follows (as the verb *to be* does, for example); that *adverbs* describe the quality of verbs — that is, change or modify or limit the idea of the verb; that *prepositions* show a relationship, or join nouns or pronouns with other nouns or pronouns or with verbs; that *conjunctions* connect statements or questions or things or ideas in a way that shows either their equality with one another or the fact that one is subordinate to the other; that *interjections* denote high feeling.

You know, too, that nouns are sometimes in the nominative, sometimes in the objective (or accusative) case, according to their use in the sentence, and that sometimes

s and the apostrophe are employed to indicate the genitive (sometimes called the possessive) case. How to form the plural of nouns is likewise familiar to you. Pronouns, you have been shown in earlier grades, often change their forms entirely to indicate the different cases and numbers, and in addition show person, — whether the pronoun is used for the person speaking, spoken to, or spoken of.



SUMMER CROWD AT GRAND CENTRAL TERMINAL, NEW YORK CITY.

The forms of the verb — to indicate the varying tenses and modes, the changing numbers and persons — have likewise been brought frequently to your attention. You have also been told how to compare adjectives and adverbs. Those pupils, however, who feel the need of further drill in these forms will find in the exercises in this chapter opportunity for reviewing a number of important grammatical points.

Exercises

1. (a) Name the eight parts of speech.
 (b) Write a single sentence in which all eight parts of speech are used. Underscore an example of each and label it.
2. Write three sentences, illustrating *noun clauses*.
3. Write three sentences illustrating *adjective clauses*.
4. Write three sentences illustrating *adverbial clauses*.
 Underscore and label the clauses in each sentence.
5. Write the rule for the formation of the plural of nouns ending with a vowel.
6. Make a list of the exceptions to this rule.
7. Write the rule for the formation of the plural of nouns ending with a consonant.
8. Write the rule for the formation of the plural of nouns ending in s.
9. Write the rule for the formation of the plural of compound expressions.
10. Write sentences containing the following nouns and pronouns used in the plural number:
 I, mine, valley, piano, potato, Miss Smith, gentleman, this, that, who, he, it, roof, woman, sheep.
11. Use the following adjectives and adverbs in sentences:
 smooth, smoothly, worse, bad, badly, redder, perfect, most quickly, largely, lively, largest, funny, well-behaved, farther, further, prettily.
12. Tell the part of speech of each word in the following sentences:
 1. It is I. 2. Whose is it? 3. Whom do you mean? 4. Is this new book yours? 5. The man of whom he spoke is his uncle. 6. Let me explain the problem to you. 7. Some of the examination papers are on the shelf and some are on my desk. 8. One can never tell. 9. The willow tree that stands on our lawn was planted by my father. 10. Which of these do you prefer? 11. All took

their places quietly before the camp fire, which was now burning brightly. 12. That is just what I am looking for! 13. Can any one tell me when Lincoln issued the Emancipation Proclamation? 14. Every country has its flag. 15. Each symbolizes the ideals of the nation.

13. Point out the pronouns in the sentences of Exercise 12, and tell the *person*, *number*, and *case* of each.

14. Write ten verbs suggested by the picture of the Grand Central Terminal crowd on page 48. Use these verbs in sentences, underscoring each and telling how it is used.

Parsing. — The details of parsing vary according to the part of speech.

To parse a noun: Tell its kind, number, gender, case, and why it is in that case.

To parse a pronoun: Tell its kind, number, person, gender, antecedent, case, and why it is in that case.

To parse an adjective: Tell its kind, its degree, and what it modifies. (Adjectives are in the positive, comparative, or superlative degree.)

To parse an adverb: Tell its kind, its degree, and what it modifies. (Adverbs are also in the positive, comparative, or superlative degree.)

To parse a verb: Tell whether it is transitive or intransitive, finite or infinitive, active or passive, its tense, person, number, principal parts, and use in the sentence.

Conjunctions, prepositions, and interjections are not inflected. Hence, in parsing them, there is nothing to do but to identify them and point out their use in the sentence.

Exercise

Following these rules parse the italicized words:

1. The dictionary is the *English* student's *Bible*. 2. *Many* of our words are derived from *Anglo-Saxon*. 3. *I* like to study the

origin of words. 4. *Can you put these names in alphabetical order?* 5. The *largest* dictionary contains 490,000 words. 6. The man *whom* you *see* is our principal. 7. *Why do you like* books of fiction *best*? 8. Has *Henry* written the letter *that* he intended to write? 9. *Who* will buy this *ticket*? 10. *Neither* a borrower *nor* a lender *be*.

It should be noted that a word may at one time be one part of speech and at another time another part of speech. Thus a noun may be used as an adjective, a verb may be used as a noun, etc.

For example: 1. *Blue* as a noun: Of these colors, I prefer *blue*.
2. *Blue* as an adjective: Margaret wore a *blue* dress.
1. *Play* as a verb: Do you *play* tennis?
2. *Play* as a noun: The name of the *play* is *Julius Caesar*.

Words as Instruments of Thought and Expression. —

Although it is very necessary that we speak and write in accordance with the principles of good grammar, we should, however, think of the words we use in a broader sense, as the means whereby we express ourselves. Something as to this point has already been said in an earlier chapter. It is sufficient here to emphasize the fact that although thoughts may perhaps exist in our mind without the use of words to express these thoughts, it is for all practical purposes certain that *effective* thought — thought that conveys to others what we mean, thought that makes them do as we wish them to do, thought that is worth-while — must be expressed in fitting words.

Words are used in the actual contacts of life, in our meetings and communings with other human beings; they are the means whereby we think and express ourselves. We must, therefore, learn to use and combine words in such a way that clearly and exactly and pleasingly they make our meaning what we wish it to be.

Right Words and Wrong Words. — It is of course clear that words one by one are not particularly important; it is their combination into sentences and paragraphs and themes and books that counts. We have already considered some of the ways in which words are joined as sentences, and we shall see later how sentences may make up paragraphs and still longer units. But for the present it is worth our while and time to separate words from their neighbors, to look at them all by themselves, and to ask what rules or principles govern the use of words.

The governing principle in the use of words may be very briefly and compactly stated, and it is based entirely on common sense. *We want to use words that as many people as possible* (those using English, of course) *will understand*. We should avoid limiting the size of our possible audience by employing words that many of them will not comprehend. What does this mean, in actual writing?

It means, first, that under ordinary circumstances one should employ words that are in *present-day* use and should avoid words that are obsolete. In certain kinds of poetry, in stories that are laid in olden times, in prayers, and in writings that aim at humorous effects, we do occasionally meet with such words as *prithee*, *clomb*, *visor*, *y-clad*, and the like. We also avoid the use of words in meanings that no longer apply: for example, in Shakespeare, *jealousy* means *suspicion*; but not in modern usage.

Secondly, we should try to employ words that are in *national* use and avoid words that are understood only in certain sections of the country. In the East or the South or the West certain words have come to be commonly employed in special senses. Often they are old words that have gone out of use elsewhere. Here should also be noted the fact that English-speaking nations differ among themselves as to certain words. Where an American says *baggage*, an Englishman says *luggage*. In England people speak of an

underground railway, of a *keyless watch*, of a *plow*, of a *goods-wagon*, of a *dustbin*, of a *tramcar*, of a *lift*, of *sweets*, and of the *bonnet* of an automobile, where Americans say *subway*, *stem-winder*, *cowcatcher*, *freight car*, *ash can*, *trolley*, *elevator*, *candy*, and *hood*. So, too, South Africa, Canada, Australia, and the British in India (as Kipling's stories show) have their own ways of expressing themselves in certain matters. In general, one observes the custom of one's country; and it certainly should not be believed by Americans that terms



GIRLS VIEWING PIKE'S PEAK, THE FAMOUS MOUNTAIN OF COLORADO.

commonly used in Great Britain are better than our own ways of expressing ourselves.

Thirdly, one should, wherever the subject permits it, employ *non-technical* words, words in use among all classes, and avoid words confined to one trade, profession, or business. Often we become so interested in some subject (radio, stamp collecting, automobiles, dressmaking, or the like) that we forget that other people do not know as much about the subject as we do, and we make use of technical terms that cannot be understood. Of course, sometimes these technical

terms must be employed; in such cases they should always be carefully explained. Often the language of a trade may in itself be very enjoyable. Most of us like to read sea stories and we do not mind the lingo of the sailor.

Fourthly, we ought to employ words that are *reputable* and avoid words that are vulgar, particularly certain kinds of slang. The origin of slang terms will be discussed later. Words become reputable when they are used by speakers and writers of the highest quality. Certain expressions are in themselves so objectionable, that they ought never to be employed, in either speech or writing. Others are more doubtful, but it is a safe rule that if you find yourself using some popular phrase of the moment again and again, you had better find some substitute and make up your mind never to use the phrase in question at all. If you do not feel certain about a word, there is always a reliable authority at hand — the *Dictionary*.

Exercise

Study the picture of the girls gazing at Pike's Peak, shown on page 53. What words would they be likely to use in telling about their experience? Can you suggest any better words? In what respect would your words be better?

The Use of the Dictionary. — To those who have investigated, a good dictionary is almost the most fascinating book in the world. In it you can find the history of mankind, the way people think, their foibles and follies, their nobility and their vulgarity, their romance and their practicality, — almost everything that makes the human race interesting. Someone once observed that the dictionary was the most charming book in the world, but that it changed the subject too often. That, however, is precisely why some people like it.

Many famous authors have made the dictionary almost their favorite reading. Gautier, the famous French author,

usually dipped into the dictionary and read for a while before he began writing a poem. Robert Louis Stevenson read the dictionary over and over again, and advised others to repair to its pages for information and refreshment and inspiration. Rufus Choate, the great statesman and lawyer, read through the entire dictionary — to his great profit. John Ruskin was an ardent student of the dictionary, and the list might be prolonged with many other names.

To take only a single instance, how interesting it is to discover from the dictionary how many words in the language mean *crowd*, and what the distinctions between them are. Thus a crowd of ships is termed a *fleet*, while a crowd of sheep is called a *flock*. Further a crowd of girls is called a *bevy*, a crowd of wolves is called a *pack*, a crowd of thieves is called a *gang*, a crowd of angels is called a *host*, a crowd of porpoises is called a *shoal*, a crowd of buffaloes is called a *herd*, a crowd of children or of soldiers is called a *troop*, a crowd of partridges is called a *covey*, a crowd of oxen is called a *drove*, a crowd of bees is called a *swarm*, and so on.

Here is a little poem, written by Don Marquis for the *New York Sun*, which expresses humorously the debt which the writer owes to the dictionary. Do you agree with him?

Webster has the words, and I
Pick them up from where they lie,
Twist and turn them one by one
And give them places in "The Sun."

Here a word, and there a word —
It's so easy, 'tis absurd!
I merely range them in a row,
Webster's done the work, you know!

Word follows word, till inch by inch
I have a column! What a cinch!
I take the words that Webster penned
And merely lay them end to end!

Exercises

1. Write the following in alphabetical order:



READY FOR A RIDING LESSON.

- (a) The words in the spelling lessons in this chapter.
- (b) Ten girls' names.
- (c) Ten boys' names.
- (d) The names of ten streets in your neighborhood.
- (e) The names of ten towns or cities in your state.
- (f) The names of ten interesting books of fiction.
- (g) The names of ten things suggested by the picture of the saddle-horse and the girl in the riding habit on this page.

2. How many meanings has the word *go*? (Use the dictionary.)

3. In how many senses may the word *jack* be used? We have *boot-jack*, *Jack Frost*, to *jack up*. Continue the list.

4. How many words can you think of that begin with the prefix *trans*? with *super*? with *pan*? with *de*? with *ante*? with *con*?

5. How many meanings does the unabridged dictionary give for the word *serve*? Tell what *serve* means in the following sentences:

- (a) No man can *serve* two masters.
- (b) Shakespeare first had to *serve* an apprenticeship in the theater.
- (c) The constable will *serve* the tenant with a summons.

6. How many meanings can you find for *reel*? Define *reel* in the following sentences:

- (a) The fisherman wound the line on his *reel*.
- (b) The tinker attacked Robin Hood so fast that he made him *reel*.
- (c) The Virginia *reel* is a dance with a pleasant rhythm.

7. How many different parts of speech may *fast* be?

8. Using a large dictionary, select:

- (a) Five historical names.
- (b) Five literary names.
- (c) Five geographical names.
- (d) Five mythological names.
- (e) Five words pertaining to forms of poetry.

Define or explain each of these.

9. Arrange each of the following groups of words alphabetically, divide the words into syllables, and show which syllable bears the accent.

Balboa	Achilles	Formosa	Evangeline
Rockefeller	Verdun	Petrarch	Juliet
Caesar	Marseilles	Calliope	Lincoln
Lancelot	Copernicus	Abyssinia	Mainz
Demosthenes	Hamilton	Pericles	Luther
Esmond	Ali Baba	Tut-ank-Ahmen	David
Quebec	Guiana	Versailles	Manitoba
Titans	Croesus	Lexington	Brussels
Panama	Amazon	Pershing	Ceylon
Venus	Loki	Phoebus	Thor
Fates	Valhalla	Hades	Homer
Helen	Narcissus	Diana	Ares
iambus	Quatrain	trochee	pentameter
Gorgon	spondee	couplet	daetyl
anapest	Nereids	alliteration	lyric
rhyme	rhythm	epic	tetrameter

10. Mention an interesting or important fact about ten of these words.

11. People with keen minds select their words with great care; people with dull minds confuse such words as *want* and *wish*; *nice* and *pleasant*.

Come prepared to distinguish the meanings of the words in the following groups.

1. Awful, fearful, bad, extreme. 2. Leave, let. 3. Accompany, escort. 4. Funny, strange, unusual. 5. Oblige, accommodate, suit, aid, lend, give. 6. Sweet, kind, courteous, sincere. 7. Refined, nice, desirable, good. 8. Matter, event, business, subject, affair. 9. Coax, cajole, beg, induce. 10. Wish, desire, want, love, like. 11. Shrewd, wise, sharp, crafty, skillful. 12. Bold, brave, manly, heedless, plucky, desperate, determined, hardy.

12. Study the picture on page 59, showing a view in a "central" office. Then make a list of words suggested by the telephone.

The English Language. — One fact that a study of the dictionary makes abundantly clear is the wealth, the power, the greatness of the English language. The English language which we speak and write is, compared with the savage tongues, rich beyond description. Several hundred thousand words as compared with forty! Probably our mother tongue is the wealthiest that the world has known. Yet it is not a very ancient language. It sprang from the language spoken by certain Teutonic tribes who lived in the forests of the western coast of Europe about the fifth century of our era, or over fifteen hundred years ago. It is a sort of third cousin to Norwegian, Swedish, Danish, Icelandic, Dutch, and German.

Originally English was very different from the English we speak today: different in sound, in grammar, and in vocabulary. That form of it spoken fifteen hundred years ago we call today *Anglo-Saxon* or *Old English*; and modern English differs from it somewhat as a man of thirty-five or

forty differs from a baby a year old. From the time of its origin English showed a remarkable capacity, in the first place, for becoming more and more simple; and in the second place, for going over into other languages and taking words from them that it liked and needed. As a result, English today comprises a wonderful mixture of words from many languages, all of them *Anglicized*, as we call the process. It contains Latin, Greek, Hebrew, French, German, Russian,



BEHIND THE SCENES AT A "CENTRAL" OFFICE, NEWARK, NEW JERSEY.

Italian, Spanish, Portuguese, Hungarian, Indian, Chinese, Arabic, Polynesian, Hindustan, and Persian words, and many others; but the majority of words that we use in the average sentence are still Anglo-Saxon. In a way, English may be called a selection of the best words in all languages added to its own rich vocabulary.

The Adding of New Words. This process of annexation has by no means stopped, and with it comes another means

of enriching the language: the process of invention. When a machine was invented for transmitting sound to a distance, we also invented a word, basically Greek, to describe it — *telephone*. Other words recently added to the language are *phonograph*, *pianola*, *aëroplane* or *airplane*, *radium*, *wireless*, and *vitamins*. Sometimes words have reached the English language by other strange processes. Look up in your dictionary, for example, the words *boycott*, *macadamized*, *worsted*, *fee*, and *dollar*.

It may be that some of you who are reading this book will add a new word by invention to the language. You will add it because you have discovered something — either an idea or a thing — for which no name already exists. If your word is a good one, people will cast their ballots for it by using it, and you will have enriched the speech of your fellow men by a word. If the term is a poor one, it will not be used, and that will cut off its life forever. Nobody can force or bribe the English language to take a word it does not want, or to refuse to use one that it needs and likes.

Exercises

1. Trace the derivation of the following words:

piano	quartz
studio	veranda
fresco	rickshaw
skipper	toboggan
dock	steppe

2. Trace the derivation of the following words:

martyr	influenza
yacht	potato
siesta	elixir
caitiff	zinc
squaw	maelstrom

3. Look up the following words, and show in what ways their derivation is interesting:

bus	plunder	planet
church	salary	artesian
nicotine	grocer	candidate
millinery	canter	cathedral
limousine	parchment	martinet

4 From what language does each of the following words come?

contraband	bungalow	comrade
yacht	chess	tomahawk
cartoon	depot	kimono
hickory	bamboo	program
magazine	tattoo	felspar
priest	chocolate	hammock
banana	broncho	Sabbath

5. Give the meaning of the following foreign words and phrases, and tell in what language they are:

auto da fé	carte blanche
bakshish	pari passu
poste restante	vice versa
steenbok	hoi polloi
Zollverein	de profundis

6. The French language still gives us many expressive words. What do the following mean?

naïveté	retroussé
passé	ensemble
garçon	embonpoint
penchant	exposé
recherché	petite

7. Tell something about the persons or places on whose names the following words were based:

maudlin	doiley	galvanism
boycott	derrick	marconigram
Morse code	sandwich	pinchbeck
volt	ampere	sedan
daguerreotype	saxophone	dunce

8. Many authors have contributed words to our language, sometimes by the creation of a character making a universal appeal. To whom do we owe the following words and what do they mean?

Malapropism	Falstaffian
Lilliputian	Pickwickian
Pecksniffian	Brobdingnagian
Yahoo	Pandemonium

9. The Bible has contributed innumerable phrases to our conversation and our writing, and many of the Biblical personages and things and places have become familiar references. What do the following suggest?

Garden of Eden	Noah's Ark	The Prodigal Son
David and Jonathan	Joseph's coat of	Jonah
Cain	many colors	Daniel in the lion's den
Solomon	Jeremiah	The good Samaritan
Job	Chosen People	Jacob's ladder
	Philistine	

10. Some words derived from other languages still retain their foreign plurals. What are the plurals of the following words, and from what language does each of them come?

datum	axis	madame
formula	ellipsis	bandit
genus	parenthesis	libretto
stratum	phenomenon	cherub
analysis	monsieur	seraph

11. Distinguish between *venal* and *venial*, *comprehensive* and *comprehensible*, *veracity* and *voracity*, *annual* and *biennial*, *reverend* and *reverent*, *deprecate* and *depreciate*, *ingenious* and *ingenuous*, *vocation* and *avocation*, *illusion* and *allusion*, *punctual* and *punctilious*, *incredulous* and *incredible*, *bi-weekly* and *fortnightly*, *æsthetic* and *anæsthetic*, *crowd* and *herd*, *flock* and *school*, *concrete* and *abstract*, *subjective* and *objective*, *positive* and *negative*, *epitaph* and *epithet*, *reverse*

and *obverse*, *adjacent* and *contiguous*, *alternate* and *successive*, *correlate* and *collaborate*.

12. Write sentences containing the words in the previous exercise, used correctly.

13. The European War added new words to our dictionaries. Here are a few. Bring to class definitions of any ten.

Jugo-Slav	Pershing
Rainbow Division	Saint-Mihiel
Soviet	Maximalist
Czecho-Slovak	gob
slacker	pussyfoot
Aviatik	nose-dive
blighty	massif
dud	Hooverize
Anzac	anti-aircraft
shock troops	gas helmet
baby bond	proration

14. Bring to class three advertisements featuring names derived from mythology (for example, *Hercules gunpowder*), and be prepared to tell why the name selected is appropriate to the product.

15. Study the picture of the campers on page 64. Make a list of ten things you see. Look up the derivation of each of the words in your list.

The Question of Slang. — Another source of additions to the language is what we call *slang*. There are two kinds of slang. The one kind is a mass of words, usually vulgar in origin and often coming from the lower world, — from tramps, thieves, and others. To this group may be added some expressions which spread like wild-fire, and which are used by people of limited intelligence to express a multitude of ideas. The use of the same expression over and over for a variety of purposes is an indication that one's mind is not working properly. The words that belong in this group

should be carefully avoided by any one with a conscience in the matter of language.

Occasionally, however, one comes across words belonging to the second group. These are words used to express novel ideas. Where the words come from is not always certain. They meet a definite need, however, and sooner or later make their way into the language. An example of such words is *mob*. This is an abbreviation of the Latin *mobile vulgus*,



A CAMPING GROUND IN NEW HAMPSHIRE.

meaning "the common crowd." For a long time the word *mob* was regarded as slang, and careful speakers and writers refused to use it; but it is today accepted as a word in good standing. Similarly the word *telegram* was once regarded as slang.

Exercises

Are the following expressions slang, or merely vigorous conversational expressions?

To go one better	Tooth and nail
To go off at a tangent	By the skin of one's teeth
Half-seas over	To fall between two stools
To mind one's p's and q's	To cool your heels
To have a bone to pick	To ride for a fall

Review Exercise: Discussion of Words and Their Ways

(All answers should be in clear, complete sentences.)

1. How would you show that words are more than mere parts of speech?
2. What should be the governing principle in the use of words?
3. Distinguish between obsolete and present-day words. Bring to class a specimen of Old English (Anglo-Saxon) or of the English of Shakespeare's time. Did Shakespeare speak and write the same English that we use today?
4. Distinguish between words in national and local use. Give a few examples.
5. Distinguish between technical and non-technical words. Give a few examples.
6. Distinguish between vulgar and reputable words. Give a few examples.
7. What is the authority for settling questions as to the use of words?
8. Mention as many dictionaries of the English language as you can. In what ways do they differ? Can you name any dictionaries of some other language than English?
9. Read the introduction to one of the large dictionaries and bring to class an account of some of the interesting facts you discovered.
10. What is meant by *etymology*, *Anglicized*, *scientific terminology*?
11. Mention some invented words. Have you ever invented a word? Can you do so?

12. Look up the derivation of the words mentioned in the section entitled "The Adding of New Words," on page 59.

13. What are some instances of slang that ought to be avoided?

14. Read a page of the dictionary and bring in a report of your exploration.

15. Find some other words meaning a *crowd*.

16. Is Mr. Marquis right in his little poem about the dictionary?

TECHNICAL DRILL

Punctuation

RULE 10: Use the apostrophe to form the possessive (genitive) case of a noun.

Examples: Nominative singular, *boy*; possessive singular, *boy's*.
Nominative plural, *boys*; possessive plural, *boys'*.
Nominative singular, *Mr. Hughes*; possessive singular, *Mr. Hughes's*, or *Mr. Hughes'*.
Nominative plural, *The Joneses*; possessive plural, *The Joneses'*.
Compound nominative singular, *brother-in-law*; possessive singular, *brother-in-law's*.
Compound nominative plural, *brothers-in-law*.
Compound possessive plural, *brothers-in-law's*.

CAUTION: Never use the apostrophe to form the possessive case of a personal pronoun.

Exercises

1. What difference is there in the position of the apostrophe in the singular and in the plural?

2. If the singular of a noun ends in *s*, how is the possessive formed, judging from the example?

3. How is the possessive singular of a noun formed, regardless of the last letter of the word?

4. Applying the preceding rule, punctuate the following:

- a. In this department, we sell only girls shoes.
- b. Have you acted on this boys application for a Saturday position?
- c. Are these Mr. Jones packages?
- d. It was the managers promise that the vacuum cleaner would be sent for a ten-day trial.
- e. Most retail purchases are womens purchases.
- f. Mens interests are often chiefly in sports.

5. Write sentences containing the following words and phrases used in the possessive (genitive) case: the principal of the school, brother-in-law, boys, we, who, table, France, Mr. Hughes, books, she, Smith & Jones, Dickens, Brutus, libraries, shoe.

6. Correct the use of the apostrophe in the following:

- a. Every department has it's manager.
- b. The parcel is her's.
- c. Are these letters your's?
- d. Our's are the best on the market.
- e. If the money is their's, return it to them.

Spelling

Learn to pronounce and spell the following words accurately:

I

Wednesday	misunderstand	diving
misspell	mistake	before
misuse	yesterday	weak
vague	guidance	persuade

II

swimming	whipping	regretted
running	blotting	compelling
spinning	shipped	forbidding
thorough	blurred	illegible

III

forgetting	transferred	declension
baggage	unfitted	goddess
trimmed	occurrence	invitation
capital	beginning	particular

Word Study

1. Distinguish between

- (a) *positive* — confident, certain, sometimes overconfident; and
- (b) *definite* — having distinct or certain limits.

Use each of these words correctly in a sentence.

2. Distinguish between

- (a) *current* — running, moving, commonly acknowledged, now passing, belonging to the present time; also a stream, a movement; and
- (b) *currant* — a kind of raisin or small, acid fruit.

Reading

Read over carefully the three stanzas from the *New York Sun* on page 55.

Be sure you can pronounce every word and can give its meaning. Come prepared to read these lines effectively.

CHAPTER III

THE PARAGRAPH

His speech flowed from his tongue sweeter than honey.

— HOMER in the *Iliad*.

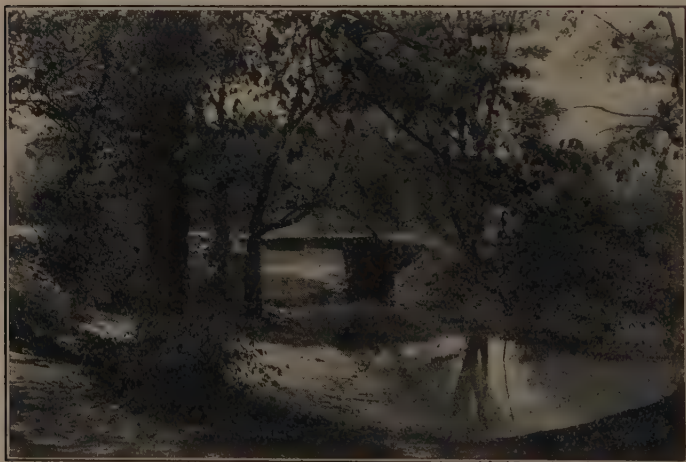
The Paragraph as a Problem. — In earlier chapters we have seen how the thoughts in our mind — the ideas we wish to express — take shape as sentences. We have seen, too, that sentences are built up out of words. Now we are about to discuss that unit of composition called the paragraph. Every paragraph is indicated to the eye by being set off from other paragraphs by indentation. The first word is indented, — brought in from the general margin.

But a paragraph is not merely a printing device. It implies that the words or sentences — that is, the ideas — it contains, are a unit of thought. Sometimes a paragraph consists of only one sentence; usually it contains two or more sentences. What exactly does this joining of sentences imply? It means that all the sentences within the paragraph are intended to serve one purpose, to illustrate one idea, to drive home one point, to prove one contention, to describe one aspect.

A paragraph, then, aims at solving some problem of thought. Your mind is set working at this or that difficulty; what you think can generally go into a fairly short paragraph. You are given this topic: "Frequent absences from school as a rule mean that you will fail in your work." Your mind begins to supply instances or to show why this must be so. The result is material for a paragraph. Or you are given this topic: "Ought all citizens to vote at all elections?" Your mind supplies arguments in favor of the

affirmative, and those arguments can readily be made into a paragraph.

The Use of a Topic Sentence. — Often one is helped in the construction of a paragraph by working out, beforehand, what is called a *topic sentence*. A topic sentence sums up the paragraph: it gives the gist of what you are going to say. Usually such a sentence comes first in the paragraph, but there may at times be reasons for putting the topic



A BROOK SCENE.

Ideal Spot for Luncheon after a Hike.

sentence after an introductory or transitional sentence, or for placing it last.

The use of the topic sentence is a great help to those who are learning to write; it guides and checks them, tells them what details to put in and which to omit; it gives them an assurance that the paragraph (and hence the thought) is truly unified. As an example of a paragraph that skillfully develops the idea contained in the topic sentence, one may choose this passage from Robert Louis Stevenson:

It seemed to be always blowing on that coast. Indeed, this had passed into the speech of the inhabitants, and they saluted each other when they met with "Breezy, breezy," instead of the customary "Fine Day" of farther south. These continual winds were not like the harvest breeze, that just keeps an equable pressure against your face as you walk, and serves to set all the trees talking over your head, or bring round you the smell of the wet surface of the country after a shower. They were of the bitter, hard, persistent sort, that interferes with sight and respiration, and makes the eyes sore. Even such winds as these have their own merit in proper time and place. It is pleasant to see them brandish great masses of shadow. And what a power they have over the color of the world! How they ruffle the solid woodlands in their passage, and make them shudder and whiten like a single willow! There is nothing more vertiginous [causing dizziness] than a wind like this among the woods, with all its sights and noises; and the effect gets between some painters and their sober eyesight, so that, even when the rest of their picture is calm, the foliage is colored like foliage in a gale. There was nothing, however, of this sort to be noticed in a country where there were no trees and hardly any shadows, save the passive shadows and clouds or those of rigid houses and walls. But the wind was nevertheless an occasion of pleasure; for nowhere could you taste more fully the pleasure of a sudden lull, or a place of opportune shelter. The reader knows what I mean; he must remember how, when he has sat himself down behind a dyke on a hillside, he delighted to hear the wind hiss vainly through the crannies at his back; how his body tingled all over with warmth, and it began to dawn upon him, with a sort of slow surprise, that the country was beautiful, the heather purple, and the far-away hills all marbled with sun and shadow.

Kinds of Paragraphs. — Once you have worked out your topic sentence, it is possible to develop the rest of your paragraph in different ways. It may be best to make your development one of *details*; that is, to add one fact after another until you have sufficiently emphasized the idea brought out in your topic sentence. Or you may develop your topic by means of *examples* that prove your point.

Again, the method of *comparison or contrast* may be employed. Sometimes, moreover, your paragraph may be one of narrative, in which the details are given as they occurred in time; or your paragraph may be one of description, in which the details are arranged in accordance with some plan or outline.

The kind of paragraph development you employ depends largely on your purpose. If you will go back to what was said at the very beginning of this chapter, you will remember that the writing of a paragraph was described as the attacking of a problem. The nature of your problem will to a great extent determine the nature of your paragraph. If you are attempting to prove that hard study pays, you will probably think of a story or several stories that prove your point. If you are seeking to show that war is not all horror and sorrow, you will bring in details proving this idea. If you mean to discuss the belief that all men are created equal, you will probably begin by defining the term "equality."

Unity. — If you are given a paragraph to write, try first to get the *fundamental thought*. Look at it from all points of view, and gather as many ideas about it as you can. Discuss it with somebody if you can — in the class-room, if that is possible, — and in that way clarify your own mind on the subject. Boil down your ideas to a good topic sentence, which will indicate in a general way what you are going to say. Be certain that you put into your paragraph only such ideas as belong in it; in other words, observe the principle of *unity*.

Exercise

What fundamental thought does the scene in the stenographic department, shown on page 73, suggest to you? Write a sentence expressing this thought.

Coherence. — As you arrange your ideas, see to it that one grows naturally out of the other. If they do, you will find plenty of use for such words as *furthermore, moreover, therefore, hence, that is, in other words, likewise, too, in addition, consequently, in the second place, on the other hand, but, and yet, etc.* If your sentences and ideas stick together properly, you will be observing the principle of *coherence*.



PART OF THE STENOGRAPHIC FORCE OF THE AMERICAN TELEPHONE AND TELEGRAPH COMPANY.

Emphasis. — It is always well, moreover, to make sure that the parts of your paragraph are in proper proportion, that no more space is given to an idea than it deserves. Suppose you have to write a paragraph on the topic "The Sports in Our School." You first make a list something like this: football, baseball, track, hockey, swimming, handball, golf, tennis, rifle practice. Upon looking over this list, you

observe that some of the sports listed are of minor importance, while the first three — perhaps the first five — are of major interest. It is to these major sports, then, that you would devote the greater amount of space in your paragraph. The minor sports you would dismiss with a brief sentence or two. Thus you emphasize a subject, point, or detail by the simple device of saying more about it. Again, you may stress a point by giving it an important place in the paragraph. In journalistic writing, the first part of the paragraph is regarded as most emphatic; in literary or oratorical composition, the last part is the more favored. Hence, in your paragraph on sports, you might begin with the short section on minor sports, ending with the long discussion of major sports; or you might reverse this order. Whichever plan you follow, if you allow to each topic its due amount of space, developing it with a proper number of details, you will be observing the principle of *emphasis*.

Clearness. — Above all, in your writing and speaking, endeavor to be *clear*. No matter how difficult the idea which you are trying to explain, it is possible to think, and hence to write and speak, clearly. In this connection, one cannot do better than lay to heart these admirable words of Lincoln, who often spoke and wrote on matters not easily explained, but who always managed so to express himself that any person of ordinary intelligence could comprehend him:

I used to get irritated when anybody talked to me in a way I could not understand. I remember going to my little bedroom after hearing the neighbors talk of an evening with my father and spending no small part of the night walking up and down, trying to make out what was the exact meaning of some of their — to me — dark sayings. I could not sleep until I had caught it, until I put it into language plain enough, as I thought, for any boy I knew to comprehend. I am never easy now, when I am handling a thought, until I have bounded it north and bounded it south and bounded it east and bounded it west.

Paragraph Writing and Theme Writing. — Of course, themes are merely gatherings of paragraphs, and much that has been said about the writing of paragraphs applies equally well to the writing of themes. If you can write a good paragraph, you can certainly learn to write a good theme, which is a combination of paragraphs properly arranged on some definite plan, aimed to produce a given effect in the mind of the reader, and so written that one paragraph naturally and effectively leads up to the next. To be able to write good paragraphs takes time and practice, and to be able to write good themes takes more time and practice, but every intelligent person can learn to do both.

Correcting Your Work for Technical Errors. — The person who can do most to make your oral and written work technically correct, correct in grammar, in punctuation, in spelling, and the like, is — *yourself*. Good compositions are not merely written; they are rewritten. You must go over your own work with the utmost care, you must watch yourself closely as you speak, in order to catch certain common errors. Some of these errors are due to bad habits, others are due to carelessness; but we can all learn to overcome most of these mistakes of language — if we really desire to overcome them.

After you have done your very best to correct all errors that you may have made, you may perhaps get some assistance from your neighbors. Exchange your theme with that of a fellow student, and see how much you can help each other. Here are some questions you might ask as you go over his theme, and as he or she goes over yours:

- (1) Do you notice any errors in spelling?
- (2) Do you notice any errors in punctuation?
- (3) Do you notice any errors in grammar?
- (4) Is the handwriting clear and neat?
- (5) Is the manuscript in proper form? ¹

¹ See the Appendix for suggestions as to the form of the manuscript.

- (6) Are any of the sentences awkwardly worded?
- (7) Is the thought at all times clearly expressed?
- (8) Is the composition interesting?
- (9) Does it contain some good new words?
- (10) Are any parts especially well-written?
- (11) Is the material well-selected? Has the writer kept to his subject?
- (12) Is the material well-arranged? Does one part naturally lead up to another?

Similarly, one may assist fellow students when they speak before the class. Start out by telling a student who has delivered an oral theme what there was in his theme that you liked. Then continue by making some suggestions for improvement: as to posture, as to enunciation and pronunciation, as to his grammar, as to his too frequent use of "and," as to the order of his details, and the like. In a later chapter the question of talks before the class will be more fully considered.

Five Fundamental Habits in Composition. — Before handing your teacher a completed composition, always apply the following five "habit tests" to your work. Ask yourself:

- (1) Have I obtained accurate information before attempting to write?
- (2) Have I developed each topic in a paragraph?
- (3) Have I used topic sentences, summaries, and transitions?
- (4) Have I used unified sentences?
- (5) Have I looked up principles of writing whenever they have become doubtful in my mind?

If, in the light of these searching questions, your composition looks weak, there is only one thing to do, — revise your work. "Keeping everlastingly at it brings success," is the motto of an excellent firm of writers of advertisements. Make this motto your own.

Review Exercise: Discussion of the Paragraph

(All answers should be in clear, complete sentences.)

1. How is a paragraph distinguished to the eye?
2. What does a paragraph imply as to the sentences it contains? At what does a paragraph aim?
3. What is a topic sentence? How does it help in the construction of a paragraph?
4. What does the principle of *paragraph unity* demand?
5. Point out the topic sentence in the paragraph quoted from Robert Louis Stevenson. By what methods does Stevenson develop his idea in this paragraph?
6. Mention four other methods of developing paragraphs. What determines the kind of paragraph development to be employed?
7. What does the principle of *paragraph coherence* demand? Mention ten words or expressions that help secure coherence.
8. What does the principle of *paragraph emphasis* demand? How may it be secured?
9. How do the fundamental principles of paragraph writing (unity, coherence, emphasis) apply to theme writing?
10. What is the most important quality to strive for in all writing and speaking? What did Lincoln say on this subject?
11. What is a good plan for correcting your own work in composition? Mention some important critical questions to ask in going over a theme.
12. What is a good plan for criticizing oral themes delivered by your fellow students?

TECHNICAL DRILL

Punctuation

RULE 11: Use the apostrophe to indicate a contraction.

Examples: Don't, for do not.

'Tis for it is.

Exercise

Applying the preceding rule, punctuate the following:

1. He doesnt write; he always telephones.
2. He comes from way down south.
3. He is a member of the class of June, 26.
4. The old boys of 15 were arranging to ocelebrate the tenth anniversary of their graduation.
5. Its my turn.



SHEEP GRAZING BY A COUNTRY ROADSIDE.

Spelling

Learn to pronounce and spell the following words correctly:

I

certain	decide	except
copied	village	immediate
against	issued	marriage
receivable	maybe	sergeant

II

courteous	neither	annual
unfortunate	village	separately
awful	issued	appreciate
embarrass	character	appetite

III

similarity	tragedies	eligible
dilemma	arrive	schedule
catastrophe	characteristics	transferred
singing	sincerely	unnecessary

Word Study

1. Distinguish between

- (a) *accept* — to receive consentingly — used only as a verb; and
- (b) *except* — to exclude or omit — a verb; or with exclusion of — a preposition.

Use each of these words correctly in a sentence.

2. Distinguish between

- (a) *may* — which implies permission; and
- (b) *can* — which expresses ability.

Use each of these words correctly in a sentence.

3. Distinguish between

- (a) *Shall* — used in the first person singular and plural to indicate simple future, and in the second and third persons singular and plural to indicate determination.
- (b) *Will* — used in the first person singular and plural to indicate determination, and in the second and third persons singular and plural to indicate simple future.

Use each of these words correctly in several sentences.

Reading

Read over carefully the passage from Stevenson on page 71. Be sure you can pronounce every word and can give its meaning. Come to class prepared to read this paragraph effectively.

Exercises

1. Which of the following paragraphs tells a story? Which describes an outdoor scene? An indoor scene? Which characterizes a person? Which explains a principle of art? Which argues in favor of a proposition? By what method, in each case, is the paragraph developed? Which paragraphs seem clearest to you? Why?

(a) He is known by his knock. Your heart telleth you, "That is Mr. ———." A rap, between familiarity and respect; that demands, and at the same time seems to despair of, entertainment. He entereth smiling and — embarrassed. He holdeth out his hand to you to shake, and — draweth it back again. He casually looketh in about dinner time — when the table is full. He offereth to go away, seeing you have company, — but is induced to stay. He filleth a chair, and your visitor's two children are accommodated at a side-table. He never cometh upon open days, when your wife says, with some complacency, "My dear, Mr. ——— will drop in to-day." He remembereth birthdays — and professeth he is fortunate to have stumbled upon one. — CHARLES LAMB, *Poor Relations*.

(b) The appearance of the island when I came on deck next morning was altogether changed. Although the breeze had now utterly failed we had made a great deal of way during the night, and were now lying becalmed about half a mile to the south-east of the low eastern coast. Gray-colored woods covered a large part of the surface. This even tint was indeed broken up by streaks of yellow sand-break in the lower lands, and by many tall trees of the pine family, out-topping the others — some singly, some in clumps; but the general coloring was uniform and sad. The hills ran up clear above the vegetation in spires of naked rock. All

were strangely shaped, and the spy-glass, which was by three or four hundred feet the tallest on the island, was likewise the strangest in configuration, running up sheer from almost every side, and then suddenly cut off at the top like a pedestal to put a statue on.

—ROBERT LOUIS STEVENSON, *Treasure Island*.



FISHING ON A QUIET LAKE GIVES REST AND RECREATION.

(c) The sleeping chamber belonging to this splendid suite of apartments was decorated in a taste less showy, but not less rich, than had been displayed in the others: Two silver lamps, fed with perfumed oil, diffused at once a delicious odor and a trembling, twilight-seeming shimmer through the quiet apartment. It was carpeted so thick that the heaviest step could not have been heard; and the bed, richly heaped with down, was spread with an ample coverlet of silk and gold; from under which peeped forth cambric

sheets, and blankets as white as the lambs which yielded the fleece that made them. The curtains were of blue velvet, lined with crimson silk, deeply festooned with gold, and embroidered with the loves of Cupid and Psyche.

—SIR WALTER SCOTT, *Kenilworth*.

(d) It is vain, Sir, to extenuate the matter. Gentlemen may cry, Peace, Peace — but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are ready in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but for as me, give me liberty or give me death! — PATRICK HENRY.

(e) If it were possible for Art to give all the truths of Nature, it ought to do it. But this is not possible. Choice must always be made of some facts which can be presented from among others which must be passed by in silence, or even in some respects, misrepresented. The inferior artist chooses unimportant and scattered truths; the great artist chooses the most necessary first, and afterward the most consistent with these, so as to obtain the greatest possible and most harmonious sum. For instance, Rembrandt always chooses to represent the exact force with which the light on the most illuminated part of an object is opposed to its obscurer portions. In order to obtain this, in most cases, not very important truth, he sacrifices the light and color of five-sixths of his picture and the expression of every shape or tint. But he obtains his single truth, and what picturesque and forcible expression is dependent upon it, with magnificent skill and subtlety.

—JOHN RUSKIN, *Modern Painters*.

(f) As a wolf was lapping at the head of a running brook, he espied a stray lamb paddling at some distance down the stream. Having made up his mind to seize her, he bethought himself how he might justify his violence. "Villain!" he said, running up to her, "How dare you muddle the water that I am drinking?" "Indeed," said the Lamb, humbly, "I do not see how I can disturb

the water, since it runs from you to me, not from me to you." "Be that as it may," replied the Wolf, "It was but a year ago that you called me ill names." "Oh, Sir," said the Lamb, trembling, "A year ago I was not born." "Well," replied the Wolf, "If it was not you, it was your father, and that is all the same; but it is no use trying to argue me out of my supper." And without another word he fell upon the poor helpless Lamb, and tore her to pieces. — AESOP'S *Fables*.



RECONNOITERING IN THE SOUTHERN ROCKIES.

2. In each of the following selections find the sentence that best expresses the central idea of the paragraph. Then tell exactly how each of the other sentences in the paragraph is *related* to the central idea.

(a) The place was worthy of such a trial. It was the great hall of William Rufus, the hall which had resounded with acclamations at the inauguration of thirty kings, the hall which had witnessed

the just sentence of Bacon and the just absolution of Somers, the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment, the hall where Charles had confronted the High Court of Justice with the courage which has half redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshaled by the heralds under Garter King-at-arms. The judges in their vestments of state attended to give advice on points of law. Near a hundred and seventy lords, three-fourths of the Upper House as the Upper House then was, walked in solemn order from their usual place of assembling to the tribunal. The junior baron present led the way, George Eliott, Lord Heathfield, recently ennobled for his memorable defence of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, Earl Marshal of the realm, by the great dignitaries, and by the brothers and sons of the King. Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing. The gray old walls were hung with scarlet. The long galleries were crowded by an audience such as has rarely excited the fears or the emulation of an orator. There were gathered together, from all parts of a great, free, enlightened and prosperous empire, grace and female loveliness, wit and learning, the representatives of every science and of every art. There were seated around the Queen the fair-haired young daughters of the house of Brunswick. There the Ambassadors of great Kings and Commonwealths gazed with admiration on a spectacle which no other country in the world could present.

—THOMAS BABINGTON MACAULAY, *Warren Hastings*.

(b) How much more time than is necessary do we spend in sleep, forgetting that "the sleeping fox catches no poultry," and that "there will be sleeping enough in the grave," as Poor Richard says. If time be of all things the most precious, "wasting of time must be," as poor Richard says, "the greatest prodigality," since, as he elsewhere tells us, "lost time is never found again," and what we call "time enough!" always proves little enough! Let us, then, up and be doing, and doing to the purpose; so by diligence shall we

do more with less perplexity. "Sloth makes all things difficult, but industry all things easy," as Poor Richard says; and "he that riseth late must trot all day, and shall scarce overtake his business at night; while laziness travels so slowly that poverty soon overtakes him," as we read in Poor Richard; who adds, "drive thy business! Let not that drive thee!" and —

"Early to bed and early to rise
Makes a man healthy, wealthy and wise."

— BENJAMIN FRANKLIN, *Poor Richard's Almanac*.



FRIGHTENED DEER SWIMMING ACROSS AN ADIRONDACK LAKE.

(c) In all excursions to the woods or to the shore, the student of ornithology has an advantage over his companions. He has one more resource, one more avenue of delight. He, indeed, kills two birds with one stone, and sometimes three. If others wander, he can never go out of his way. His game is everywhere. The cawing of a crow makes him feel at home, while a new note or a

new song drowns all care. Audubon, on the desolate coast of Labrador, is happier than any king ever was; and on shipboard is nearly cured of his sea-sickness when a new gull appears in sight. One must taste it to understand or appreciate its fascination.

— JOHN BURROUGHS, *Feathered Life in America*.

(d) The cry of "Sail ho!" woke me early one morning. It was the 10th of September. The enemy was coming. Sails were sticking out of the misty dawn a few miles away. In a moment our decks were black and noisy with the hundred and two that manned the vessel. It was every hand to rope and windlass then. Sails went up with a snap all around us, and the creak of blocks sounded far and near. In twelve minutes we were under way, leading the van to battle. The sun came up, lighting the great towers of canvas. Every vessel was now feeling for the wind, some with oars and sweeps to aid them. A light breeze came out of the southwest. Perry stood near me, his hat in his hand. He was looking back at the *Niagara*.

— IRVING BACHELLER, *D'ri and I*.

3. Bring to class a specimen paragraph from an article in a magazine, from a book of essays, or from one of the books listed in the Appendix (see pages 386 f.). Let your selection be different, preferably, from those brought in by your fellow students.

a. Come prepared to tell how many simple, how many compound, and how many complex sentences are in your paragraph. Your teacher will then be able to tabulate the results on the board, thus showing the total number of simple, compound, and complex sentences in all the paragraphs.

b. From the results obtained, discover: (1) which of the three types of sentences generally predominates; (2) what, generally, is the relative proportion of each type of sentence; (3) how your paragraph compares in this respect with the average.

4. In the paragraph you selected for Exercise 3, find the topic sentence. Is it simple, complex, or compound? Let

a member of your class put on the board the totals for each type. What is the percentage of each?

a. Can you discover any general relationship between the type of structure found in the topic sentence and the type of idea developed in the paragraph? If the idea is a simple one, is the author likely to use a simple sentence to state the topic? If the idea is a complex one, is he likely to give the gist of it in a complex sentence? If the idea is naturally a compound one, is his topic sentence likely to be compound in form?

b. In how many of the complex sentences does the dependent clause precede the independent clause? What is gained by this arrangement?

5. Write a paragraph of suitable length giving an idea of the room at your home where you prepare your lessons for school. Mention the advantages and the disadvantages of the room as a place to study. Come prepared to answer the following questions about your paragraph:

(a) What is your topic sentence? Is it simple, complex, or compound? Why?

(b) How many sentences are in your paragraph? How does this number compare with the number of sentences in the specimen paragraph you used for Exercises 3 and 4. What should determine the length of a paragraph?

(c) How many of your sentences are simple, how many complex, how many compound? Have you written any complex sentences in which the dependent clause comes first?

(d) What is the average number of words in your sentences? Let a pupil obtain the average for the class. How does this average compare with the average for the specimen paragraphs obtained from books and magazines? How would you explain the difference in sentence length?

(e) What rule would you suggest for varying the length of sentences in a paragraph?

6. Point out the expressions which lend *coherence* to the sentences making up the following paragraphs:

(a) Not only were the Indians very terrible in battle, but they were cruel beyond all belief in victory; and the gloomy annals of border warfare are stained with their darkest hues, because it was a war in which helpless women and children suffered the hideous



A STARTLED DEER.

fate that so often befell their husbands and fathers. It was a war waged by savages against armed settlers whose families followed them into the wilderness. Such a war is inevitably bloody and cruel; but the inhuman love of cruelty for cruelty's sake, which marks the red Indian above all other savages, rendered these wars more terrible than any others. For the hideous, unnamable, unthinkable tortures practiced by the red men on their captured foes

and on their foes' tender women and helpless children, were such as we read of in no other struggle. It was inevitable — indeed it was in many instances proper — that such deeds should awake in the breasts of the whites the grimmest, wildest spirit of revenge and hatred.

— THEODORE ROOSEVELT, *The Winning of the West*.

(b) The most favorite object of curiosity, however, is Shakespeare's chair. It stands in the chimney-nook of a small gloomy chamber, just behind what was his father's shop. Here he may many a time have sat when a boy, watching the slowly revolving spit, with all the longing of an urchin; or of an evening, listening to the crones and gossips of Stratford, dealing forth churchyard tales and legendary anecdotes of the troublesome times of England. In this chair it is the custom of every one who visits the house to sit: Whether this be done with the hope of imbibing any of the inspiration of the bard, I am at a loss to say: I merely mention the fact; and mine hostess privately assured me that, though built of solid oak, such was the fervent zeal of devotees, that the chair had to be new bottomed at least once in three years. It is worthy of notice also, in the history of this extraordinary chair, that it partakes of something of the volatile nature of the Santa Casa of Loretto or the flying chair of the Arabian enchanter; for though sold some few years since to a northern princess, yet, strange to tell, it has found its way back again to the old chimney corner.

— WASHINGTON IRVING, *Sketch Book*.

7. Read any three of the preceding paragraphs. Note with regard to each paragraph what thoughts are placed at the beginning, and at the end. Note also how much space is devoted to these and other thoughts. From these observations decide what are the important thoughts that the writer wishes to express, and by what means he has secured proper *emphasis*.

8. Write a paragraph of about 75 words on the following topic. Fill in the dotted spaces with your own ideas on the subject.

Correcting One's Work

Anyone can do at least five things to make his compositions more correct and pleasing. One can, in the first place,..... It is possible, moreover,..... One can, likewise,..... Furthermore, one..... Then, too, the composition can

9. Write a topic sentence such as would apply to the picture of present-day American Indians on page 171. Develop the topic sentence into a well-constructed paragraph of about 100 words.

10. Expand each of the following topics into topic sentences and tell what method of paragraph development you would employ in each case.

1. A student we all admire. 2. One of my ambitions. 3. What my father (or mother) would like me to become. 4. An occupation that interests me. 5. Reasons for having a definite aim in life. 6. How to become the editor of a school paper. 7. How to become the manager of an athletic team. 8. How to run "the mile." 9. How to become a printer. 10. How to become a leader in debating circles. 11. Planning for leadership in class activities. 12. My plans for the future. 13. A visit to a college or university. 14. Pupils who fail and pupils who succeed. 15. How good English helps one in social life and in business life.

11. Select any one of the topic sentences you did in Exercise 10 and develop it into a well-constructed paragraph of six or eight sentences.

12. Write a simple topic sentence that will briefly describe either of the two brook scenes shown on pages 70 and 175.

Develop the sentence into a paragraph of about 75 words.

13. The four pictures on pages 133, 252, 254, and 295 illustrate the life of the farmer. After you have examined these pictures, write a paragraph of 200 words discussing farm life.

14. Write a well-proportioned paragraph of 100 to 150 words comparing the two waterfalls shown on pages 94

and 104. Let one of your sentences be, "God made the country and man made the town."

15. Study the pictures of sheep and deer on pages 78 and 85. Think of the many differences between the life of a wild deer among mountain lakes and that of a domesticated sheep on a quiet farm. Make a list of as many differences as you can. Can you mention any points of similarity?

Beginning with a compound topic sentence, write a paragraph of 200 words contrasting the lives of these two animals.

16. Write a compound topic sentence appropriate to the picture on page 56, showing the fine saddle-horse and the girl in the riding habit.

Develop the sentence into a paragraph of about 125 words.

17. In the following, try to make sentences that will interest your readers:

(a) Write a topic sentence concerning an interesting recent event at your school, athletic or otherwise.

(b) Write a topic sentence about a current event affecting your town or city.

(c) Write a topic sentence about a current event of importance in your particular state.

(d) Write a topic sentence about a recent happening of nation-wide interest.

(e) Write a topic sentence about a current event of world-wide importance.

(f) Develop any one of your sentences into a paragraph of 75 to 100 words.

18. The four pictures on pages 31, 64, 83, and 115 illustrate the life of campers and guides among the lonely trails of woods and mountains. After you have examined these pictures, write a paragraph of 200 words on "roughing it" among the lonely trails.

19. Write a paragraph such as could be used as an editorial in a school paper. Let your title be one of these:

- (a) Student Government as Preparation for Citizenship.
- (b) The Value of a Month at the Citizens' Military Training Camp.
- (c) Why Belong to the Girl Scouts or the Camp Fire Girls?
- (d) Good Manners an Asset in Business.

20. Select an article in a magazine or the magazine section of a newspaper and analyze carefully the paragraphs that compose it. How well do they illustrate the principles that have been laid down in this chapter? What is the problem which each paragraph attacks? Does one sentence sum up the topic of the paragraph? Are there any violations of unity, emphasis, coherence, or clearness? Then write a paragraph of your own, giving your impressions and findings in brief. Start this paragraph with the following sentence:

"The article by ——— (or in such and such a newspaper) is an excellent (or, if you think so: poor) example of paragraph-writing."

21. Classify the paragraphs to be found on half a dozen pages of your favorite author according to the *kinds* that are enumerated on page 71.

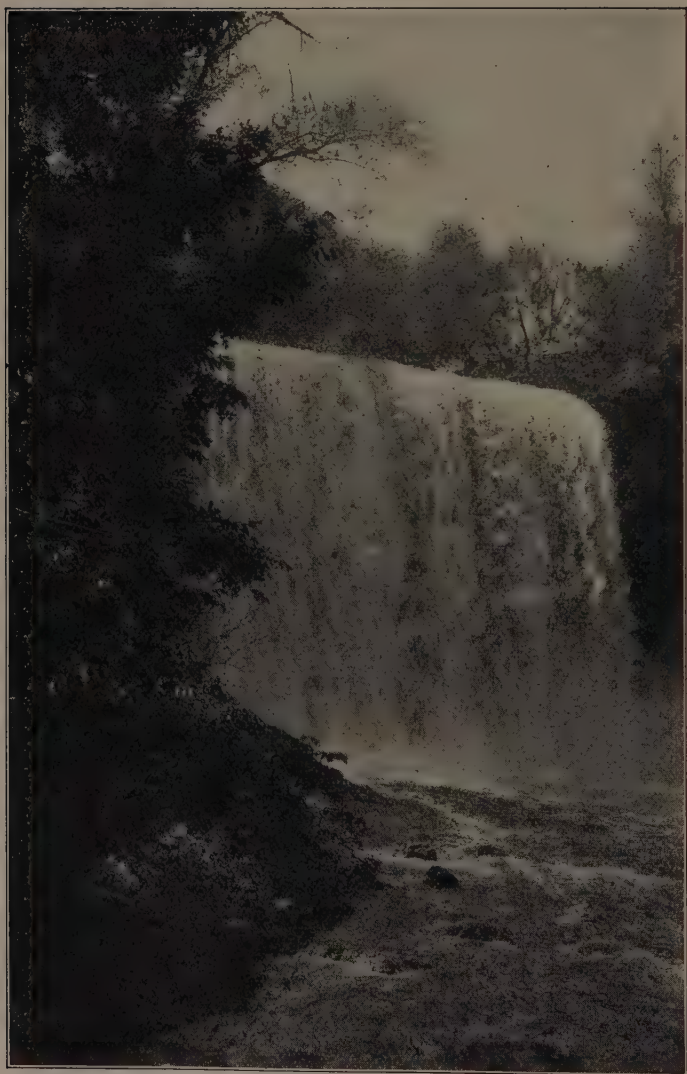
22. Imagine that you have been given the assignment of preparing each month for your school paper a column to be called "Pointed Paragraphs." These paragraphs will, each of them, describe briefly some aspect of school life or discuss some matter at issue among the students. You will have to write brightly, entertainingly, clearly, pointedly. Keep within an average length of 100 words, and never write more than 125 words. As a matter of practice, write on three of the following topics:

- (a) Abolish Football? No, Say We.
- (b) Our New Study System.
- (c) The Campaign for an Athletic Field.

- (d) Welcome to a New Teacher.
- (e) In Memoriam: Jonas Saunders.
- (f) The Debate with Newtown High School.
- (g) School Spirit Needed.
- (h) Go to the Game!
- (i) The Alpha Literary Society.
- (j) Does One Play to Win?
- (k) Strange Sights in Our Halls.
- (l) Begin the New Term Right.
- (m) Winter from a School Window.
- (n) Don't Pluck the Wild Flowers.
- (o) Keeping Our Floors Clean.
- (p) Need of a School Song.
- (q) Can You Get Ads? We Must Have Them.
- (r) What Examinations Mean.
- (s) Americans and Race Prejudice.
- (t) When We Give Our Play —
- (u) Helping One's Neighbor.
- (v) Here's to the Alumni!
- (w) Marks and Dances.

23. Write a brief paragraph telling what a cross-word puzzle is.

24. Write a paragraph telling how you would go about constructing a cross-word puzzle containing the names of two or three of your friends. For example, how would you arrange to include the names " Kathleen " and " Jennings "?



— “the wild cataract leaps in glory.”

— ALFRED TENNYSON, *Bugle Song*.

PART II: KINDS OF THEMES

CHAPTER IV

TELLING A STORY

But that's another story.

— KIPLING.

Story-Telling. — Do you recall how fascinated you were by the stories your teacher used to tell you or read to you when you were a pupil in the primary grades? Few things, perhaps, interested your class as much as a good story used to do.

Today, if you will listen to people conversing in the ordinary routine of life — on the street, in trolley cars, in stores, in offices, at home — you will find that the most common kind of conversation is story-telling. This is because narration is the easiest and also the most entertaining kind of conversation. It is easy to recount events that have happened to you. You have lived these things, and you generally tell them in the order in which they happened. It is easy to listen to such stories, because we all like to hear about things that happened.

In the same way, the simplest and most popular form of writing is narration. Most dialogues tell a story. A newspaper account of a strike, or of a court trial, or of an exciting meeting in a political campaign; a short story in a magazine; a novel on your list of books for outside reading: these narratives interest you most readily. Stories may also be told in the form of plays, of monologues, of diaries, and of letters.

When a workman tells what he has accomplished during the day, when a secretary tells her employer what has happened while he has been away, when you tell your fellow student what occurred at yesterday's meeting of the debating club, you have narration. When a salesman tells a customer the story of how a machine he is trying to sell came to be invented, he is using the art of story-telling to help him in his business. If a salesgirl behind the counter in a bookstore gives a customer a brief idea of the plot of the latest novel, thus arousing the customer's curiosity as to the rest of the story, she is using the art of story-telling to interest the customer in making a purchase.

If you were to follow the life of a postage stamp from the first step in its manufacture to the fulfilment of its destiny when it brings its piece of mail to the person addressed, you would be using narration. You might call your story "The Adventures of a Postage Stamp." If you told your experiences in getting a summer job, you would be using narration. If you reported what you heard a teacher tell a pupil, you would be expressing yourself in narrative style. If you read an account of the life of Thomas A. Edison, or of Elbert H. Gary, or of any other successful man, you would be reading a narrative.

Exercises

1. Note these substitutes for "said"; be able to define any five:

Added, admitted, admonished, advised, agreed, announced, answered, apologized, asked, asserted, bawled, began, called, complied, continued, cried, declared, decried, echoed, explained, exclaimed, granted, grunted, inquired, interpolated, interrupted, laughed, muttered, observed, pleaded, put in, queried, questioned, remarked, repeated, replied, returned, screamed, screeched, shouted, submitted, suggested, supplemented, volunteered, went on, whispered.



AN ABSORBING STORY.

2. Make the pictures on pages 97 and 100 the basis of a story to be told to the class. Imagine the consequences of the older girl's becoming absorbed in the book and the younger girl's final rescue of the cat.

3. Come to class prepared to give a short talk on one of the following topics:

- (a) The first football (or baseball, or basketball) game I ever attended.
- (b) The first track meet I ever attended.
- (c) The first time I went to church.
- (d) The first time I went to the theater.
- (e) The first time I went swimming.

4. Tell, from experience, the story of how you made a purchase. Here are some suggestive titles:

- | | |
|--|------------------------------|
| (a) Buying a hat (or some other article of wearing apparel). | (e) Buying a pair of skates. |
| (b) Buying a canoe. | (f) A shopping expedition. |
| (c) Buying an automobile with Dad. | (g) Buying a gift for a boy. |
| (d) Buying a book. | (h) Shopping with father. |
| | (i) Shopping with mother. |
| | (j) An unusual purchase. |

5. Tell the story of an interesting railroad trip you have taken. Study the picture of the crowd at the Grand Central Station on page 48, and then describe the crowd at the station as the most interesting sight you witnessed.

Kinds of Stories. — Narration arranges occurrences in accordance with the way in which they succeeded one another in time. It has to do with a series of events. These events may sometimes pause for a bit of description, but they must move on again. Too much description slows down a story, as every one knows. Hence description, if used in a story, should be like a snapshot; it should be swift. A narrative is like a motion picture; it is full of action; there is always something going forward. The succession of events may be very rapid or very slow. The action may be concentrated into a brief space of time or spread out over a long period of years. The more rapid the succession of events and the more concentrated the action, the more excited and interested will be the reader.

Some narratives lead to a climax, others merely to a conclusion. Those which lead to a climax are often intensely

interesting. Those which lead merely to a conclusion usually include only occurrences of everyday life or the routine matters of business. The detective and mystery stories of Edgar Allan Poe, the allegorical stories of Nathaniel Hawthorne, the humorous stories of O. Henry, — these are intensely interesting because they carry the reader over periods of suspense to an all-important final climax, which is often reached with breathless interest.

On the other hand, the minutes of an ordinary business meeting, such as that of a club, or a board of directors, or a committee, may be very dry, because they lead merely to an expected conclusion. In one type of narrative we have art, in the other simply the arrangement of matters of fact. However, if a conflict of opinion should develop at a meeting, and the issue should be fought out, there would be an interesting period of suspense leading to a climax or turning-point. The story of such a meeting would make an exciting narrative. Newspaper reporters, attending such meetings, often are able to put a great deal of interest into their accounts.

Types of Stories. — If we consider only those narratives in which the author has endeavored to arrange the occurrences so as to produce a greater or less degree of suspense on the part of the reader, we find various types of stories. Some of these deal with fact, others are concerned with fictitious occurrences, but the art of the writer, in producing his effects in either case, is not so very different. All writers of stories try to make the reader feel eager to see what is going to happen next; all alike try to arouse his interest in the characters who take part in the action narrated.

As examples of fiction narrative may be mentioned the *short story*, the *novel*, the *play*. As examples of fact narrative may be mentioned the *newspaper story*, the *history*, the *biography*, the *diary*, the *letter of travel*. Each of these forms follows, of course, rules of its own, and they vary in such

respects as length, purpose, use or avoidance of dialogue, point of view from which the narrative is written, and other ways; but they all follow certain rules common to all story-telling.

How to Tell a Story. — Before you begin to tell your story, decide in your own mind what the order of events is



THE RESCUED KITTEN.

going to be. Your aim is to keep the secret of the outcome as long as possible. You must, therefore, arrange the series of happenings in such a way that the reader or listener will be kept guessing until you reach the end of the story, and will, yet, be interested. Be certain that you give at the very beginning answers to such necessary questions as "*Who? Where? When?*" But do not make your introduction too long: get at your story as quickly as you possibly can. Tell clearly what occurred. Introduce bits of dialogue whenever an opportunity offers. Help

your audience to understand what sort of persons your characters are. Lead steadfastly up to your climax — and then stop. You do not have to explain every minute point. All of this sounds simple, perhaps, but it takes both skill and practice.

Once you have a well-constructed outline or framework of a story, you must fill in the details of setting and characterization. Humor, conversation, striking bits of rapid description, — these will help to enliven your story. Let the vividness of your imagination and the extent of your vocabulary show in the style in which you tell your story.

Exercises

1. Read carefully the following poem by Ruth Comfort Mitchell. Come to class prepared to retell the story in your own words and to point out the climax of the narrative.

REVELATION

He had not made the team. The ultimate moment —

Last practise for the big game, his senior year —

Had come and gone again with dizzying swiftness.

It was all over now, and the sudden cheer

That rose and swelled to greet the elect eleven

Sounded his bitter failure on his ear.

He had not made the team. He was graduating.

The last grim chance was gone and the last hope fled;

The final printed list tacked up in the quarters;

A girl in the bleachers turned away her head,

He knew that she was trying to keep from crying;

Under his tan there burned a painful red.

He had not made the team. The family waiting

His wire, up-State; the little old loyal town

That had looked to him year by year to make it famous,

And laureled him each time home with fresh renown;

The men from the house there, tense, breathlessly watching,

And, after all, once more, he'd thrown them down.

He had not made the team, after years of striving;

After all he had paid to try and held it cheap —

The sweat and blood and strain and iron endurance —

And the harassed nights, too aching-tired to sleep;

The limp that perhaps he might be cured of some day;
The ugly scar that he would always keep.

He had not made the team. He watched from the sidelines,
Two days later, a part of a sad patrol,
Battered and bruised in his crouched blanketed body,
Sick and sore to his depths and aloof in dole,
Until he saw the enemy's swift advancing
Sweeping his team mates backward. Then from his soul



A SPECTACULAR MOMENT IN A FOOTBALL GAME.

Was cleansed the sense of self and the sting of failure,
And he was one of the pulsing, straining whole,
Bracing to stem the tide of the on-flung bodies,
Helping to halt that steady, relentless roll;
Then he was part of a fighting, frenzied unit
Forcing them back and back and back from the goal.
There on the sidelines came the thought like a whip-crack
As his team rallied and rose and took control!

*He had not made the team, but for four long seasons,
 Each of ten grinding weeks, he had given the flower,
 The essence, and strength of body, brain, and spirit,
 He and his kind — the second team — till the power
 To cope with opposition and to surmount it
 Into the team was driven against this hour!*

What did it matter who held on to the leather,
 He or another? What was a four-years' dream?
 Out of his heart the shame and rancor lifted,
 There burst from his throat a hoarse, exultant scream.
 Not in the fight, but part of it, he was winning!
 This was his victory: he had *made* the team!

2. Write a one-page theme on one of the following topics:

- (a) Why I was tardy one morning.
- (b) An incident on my way home.
- (c) Earning my first dollar.
- (d) An accident at camp.

Underline every verb in the theme. Come prepared to tell in what tense each is. Must all the verbs in a narrative theme be in the same tense?

3. Relate in diary form one of the following:

- (a) My first week in school.
- (b) My experience in looking for a job.
- (c) How my garden is progressing.
- (d) Business errands for my father.
- (e) My most interesting trip.

4. Write a letter to a friend, telling of the most interesting events at school during the past month.

5. Write a letter to your English teacher, telling about your experiences at camp or on the farm, or at the shore, or working at some job.

6. Write a short theme telling the story of a first experience in travel. Here are some suggestions:

- (a) My first night on a steamship.
- (b) My first night on a Pullman sleeper.
- (c) My first day in a hotel.
- (d) My first summer at the shore.
- (e) My first visit to the mountains.
- (f) My first long motor trip.
- (g) My first long ride in a motor boat.



“God made the country and man made the town.”

— WILLIAM COWPER, *The Task*.

- (h) My first motorcycle trip.
- (i) A flight in an aeroplane.
- (j) A visit to a foreign country.
- (k) My first experience in a sailboat.
- (l) A journey in a stagecoach.
- (m) A horse-back journey.
- (n) My first trip to the West.
- (o) My first trip to the East.

7. Write a theme on any one of the following topics. Select a subject based on your own observation or experience. End with a climax.

- (a) An exciting moment in a motion picture theater.
- (b) An exciting moment in a school auditorium.
- (c) An exciting moment in a class-room.
- (d) An exciting moment in a factory.
- (e) An exciting moment in an office.
- (f) An exciting moment in a department store.
- (g) An exciting moment on a trolley car.
- (h) An exciting moment on a jitney bus.
- (i) An exciting moment in a kitchen.
- (j) An exciting moment at a game.
- (k) An exciting moment on shipboard.
- (l) An exciting moment at the street corner.

8. The following is a newspaper advertisement of the business magazine, *System*. Read it over carefully. Using it as a model, write a narrative theme on one of the topics that follow:

A MAGAZINE SAID:

I am one copy of SYSTEM.

I was one of the September batch. There were 160,000 of us. I went to the Gordon Tire and Rubber Company, Canton, Ohio. Mr. H. B. McMaster, Vice president and general manager, read me carefully. One of my articles, "How to Pick Men," pleased him, I know, because he slapped his knee, then jumped up and showed the article to another man in a private office. Then he pinned a note to me, addressed to J. C. K., which recommended reading that article. This was one of the paragraphs in the note: "I do not think our organization as a whole gets nearly enough of these outside slants, a knowledge of which naturally would broaden our viewpoint." He sent another note to C. W. McK., adjuring him likewise to study the article. Then he thought a minute and sent still another advance note to a third man, telling him to watch for me. Well, all those busy officials read me from cover to cover. Conferences took place. I overheard the name of "SYSTEM"

again and again. Things were happening! — Careers being brightened, men sent home with happy news for their wives. It was wonderful! All from a few printed pages! What must have occurred, I asked myself, in places where the rest of 160,000 copies of SYSTEM went, for —

I am one copy of SYSTEM.

1. What a copy of our school magazine said.
2. What a Christmas present said.
3. What the typewriter said.
4. What the alarm clock said.
5. What the big clock on the street-corner said.
6. What the schoolroom clock said.
7. What the roll-top desk said.
8. What the study-room desk said.
9. What the steel locker said.
10. What the filing cabinet said.
11. What the library card catalog said.
12. What the adding machine said.
13. What the telephone instrument said.
14. What the piano said.
15. What the phonograph said.
16. What the automobile said.
17. What the text-book said.
18. What the box of stationery said.
19. What the vacuum cleaner said.
20. What the umbrella or parasol said.

9. Come to class prepared to give a brief talk on the life of one of the following famous men. Get your facts from *Who's Who*, *Who's Who in America*, an encyclopedia, or from clippings.

- (a) Charles W. Eliot. (c) John Burroughs. (e) Thomas A. Edison.
(b) John Wanamaker. (d) John S. Sargent. (f) William H. Taft.

10. Write your autobiography. Consider what topics should be included — as, Ancestry, My Immediate Family, My Ambition, etc. — and devote one paragraph to each.

11. Write two telephone conversations, both on the same subject (such as arranging to go to the movies together), the first between two boys and the second between two girls. Bring out a contrast.

12. Write a telephone conversation such as might take place between any of the following:

- (a) Two girls arranging to go shopping together.
- (b) Two girls arranging to go to the theater.
- (c) Two girls arranging a party.
- (d) Two boys arranging to buy some sporting goods together.
- (e) Mother inviting some one to dinner.
- (f) Mother and the grocer or butcher.
- (g) Father and some one to whom he is making a complaint.
- (h) A business man and a customer ordering goods.
- (i) Two boys arranging to hike into the country.
- (j) Two boys discussing arrangements for a dance to be given soon.

NOTE: In writing this theme arrange the conversation as follows: Write the name of the speaker, then a dash and quotation marks around the thing said. For example:

Edith — "Dorchester 8622? Hello, Olive!"

Olive — "Hello, how are you?"

13. Write a telephone conversation leading to a climax. Here are suggestive titles:

- (a) Crossed wires.
- (b) Tenant and landlord.
- (c) Collecting a bill.
- (d) Making the sale.
- (e) Just in time.

14. Interview an older person who has been successful in some line of work that interests you. Ask these questions: (a) What qualities make for success in this work? (b) How may one become fit for this work? (c) What are the advantages of this vocation? (d) Are they mainly

financial, or otherwise? (e) What disadvantages are to be guarded against?

15. Write a short theme consisting almost entirely of conversation. Use one of the following topics:

- (a) An interview with a lawyer.
- (b) An interview with the school principal.
- (c) A conversation I overheard between a floor-manager and an assistant.
- (d) A conversation I overheard between a salesman and a customer.
- (e) Discussing my homework or my course of study with father (or some other member of your family).
- (f) A conversation with the traffic policeman.
- (g) A conversation I overheard at the movies.
- (h) A conversation between a trolley conductor and a passenger.
- (i) Soliciting an advertisement for the school paper.
- (j) A disagreement.

16. Look carefully at the picture on page 83. What story does it tell? What is the character of the persons shown? Can you imagine what they said? Write a story into which you work some of your ideas.

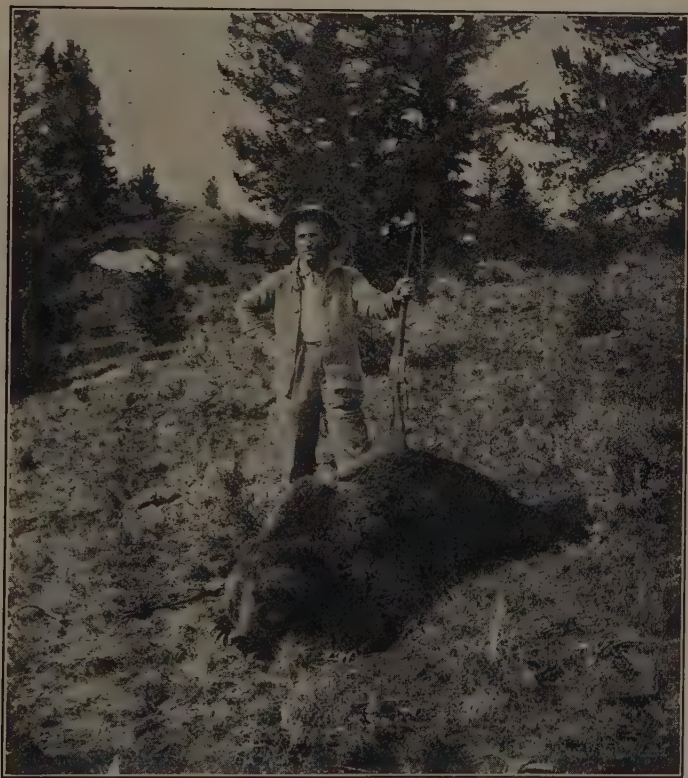
17. Invent a story to accompany the pictures on page 109. Let your title be, perhaps, "How the Guide Killed a Bear."

Examples of Good Stories. — Some stories worth studying have already been given you in the first chapter, but some additional ones may be usefully studied.

Here is, first, the parable of the Prodigal Son from the Bible. Note the brevity with which the story is told; study the simple beauty of the language and the skillful way in which the characters are made to live before you:

A certain man had two sons, and the younger of them said to his father, "Father, give me the portion of the goods that falleth to me." And he divided unto them his living. And not many days after, the younger son gathered all together, and took his journey

into a far country and there wasted his substance with riotous living. And when he had spent all, there arose a mighty famine in that land; and he began to be in want. And he went and joined himself to a citizen of that country; and he sent him into his fields



THE END OF THE BEAR HUNT.

to feed swine. And he would fain have filled his stomach with the husks that the swine did eat: and no man gave unto him. And when he came to himself, he said, "How many hired servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and go to my father, and will say unto him,

'Father, I have sinned against heaven, and before thee, and am no more worthy to be called thy son: make me as one of thy hired servants.'" And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him. And the son said unto him, "Father, I have sinned against heaven and in thy sight, and am no more worthy to be called thy son." But the father said to his servants, "Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet: And bring hither the fatted calf, and kill it; and let us eat, and be merry."

Now his elder son was in the field; and as he came and drew nigh to the house, he heard music and dancing. And he called one of the servants, and asked him what these things meant. And he said unto him, "Thy brother is come; and thy father hath killed the fatted calf, because he hath received him safe and sound." And he was angry, and would not go in: therefore came his father out, and entreated him. And he answering said to his father, "Lo, these many years do I serve thee, neither transgressed I at any time thy commandment; and yet thou never gavest me a kid, that I might make merry with my friends, but as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf." And he said unto him, "Son, thou art ever with me, and all that I have is thine. It was meet that we should make merry, and be glad; for this thy brother was dead, and is alive again; and was lost, and is found."

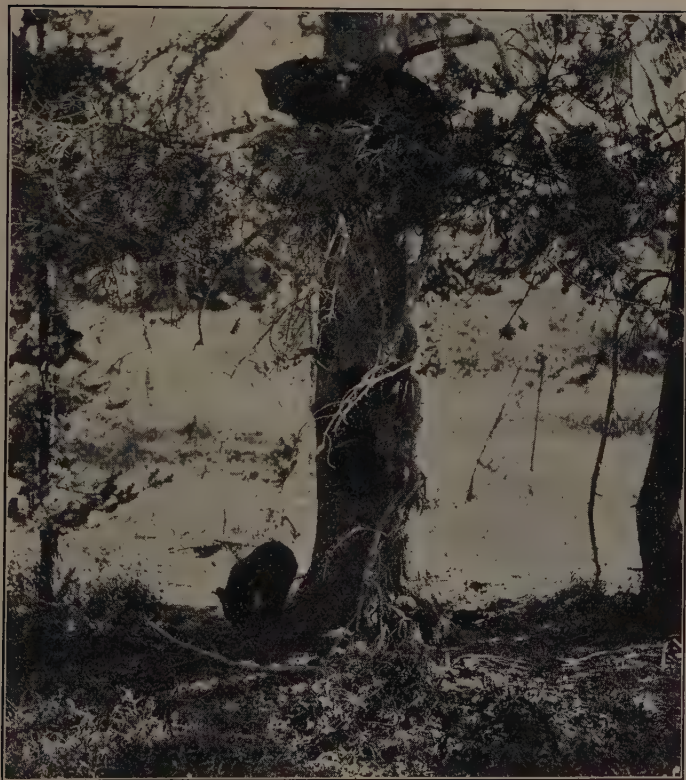
Next, we may study an old English ballad, the famous story of Sir Patrick Spens. This is written in quaint old style, and was preserved for centuries on the lips of minstrels. Notice in this narrative how the poet has compressed his story as much as possible:

SIR PATRICK SPENS

The king sits in Dumferline town
Drinking the blood-red wine:
"O where will I get a good sailor
To sail this ship of mine?"

Up and spake an eldern knight,
 Sat at the king's right knee:
 "Sir Patrick Spens is the best sailor
 That sails upon the sea."

The king has written a braid letter
 And signed it with his hand,
 And sent it to Sir Patrick Spens,
 Was walking on the strand.



MOTHER BEAR AND TWO CUBS.

The first line that Sir Patrick read
A loud laugh laughed he:
The next line that Sir Patrick read
The tear blinded his ee.

“O who is this has done this deed,
This ill deed unto me:
To send me out this time o’ year
To sail upon the sea?”

“Make haste, make haste, my merry men all,
Our good ship sails the morn.”
“O say not so, my master dear,
For I fear a deadly storm.

“Late, late yestreen I saw the new moon
With the old moon in her arm,
And I fear, I fear, my dear master,
That we will come to harm.”

O our Scots nobles were right loath
To wet their cork-heeled shoon,
But long ere all the play was played
Their hats they swam aboun.

O long, long may their ladies sit
With their fans into their hand,
Or ere they see Sir Patrick Spens
Come sailing to the strand.

O long, long may the ladies stand
With their gold combs in their hair,
Waiting for their own dear lords,
For they’ll see them no more.

O forty miles off Aberdour
It’s fifty fathom deep,
And there lies good Sir Patrick Spens
With the Scots lords at his feet.

As our third example we may choose a bit of fiction —
a brief episode from Thomas Bailey Aldrich’s famous

Story of a Bad Boy. You will see that Aldrich skillfully keeps up the suspense to the last moment:

My dramatic career was brought to a close by an unfortunate circumstance. We were playing the drama of *William Tell, the Hero of Switzerland*. Of course I was William Tell, in spite of Fred Langdon, who wanted to act that character himself. I wouldn't let him, so he withdrew from the company, taking the only bow and arrow we had. I made a cross-bow out of a piece of whale-bone, and did very well without him. We had reached that exciting scene where Gessler, the Austrian tyrant, commands Tell to shoot the apple from his son's head. Pepper Whitcomb, who played all the juvenile and women parts, was my son. To guard against mischance, a piece of pasteboard was fastened by a handkerchief over the upper portion of Whitcomb's face, while the arrow to be used was sewed up in a strip of flannel. I was a capital marksman, and the big apple, only two yards distant, turned its russet cheek fairly towards me.

I can see poor little Pepper now, as he stood without flinching, waiting for me to perform my great feat. I raised the cross-bow amid the breathless silence of the audience, — consisting of seven boys and three girls, exclusive of Kitty Collins, who insisted on paying her way in with clothespins. I raised the cross-bow, I repeat. Twang! went the whipcord; but, alas! instead of hitting the apple, the arrow flew right into Pepper Whitcomb's mouth, which happened to be open at the time, and destroyed my aim.

I shall never be able to banish that awful moment from my memory. Pepper's roar, expressive of astonishment, indignation, and pain, is still ringing in my ears. I looked upon him as a corpse, and, glancing not far into the dreary future, I pictured myself led forth to execution in the presence of the very same spectators then assembled.

Luckily poor Pepper was not seriously hurt.

We are all familiar with the *anecdote*, which historians make use of to illustrate character, which you and I employ to amuse our friends, which the orator introduces to drive home a point, and which is one of the oldest forms of the story. No one used anecdotes more skillfully than did

Lincoln; and it is fitting that as an example of the anecdote we give a story about the great President:

Six gentlemen, among them Lincoln, Baker, and Hardin, were riding along the road, two and two together. They were passing through a thicket of wild plum and crab-apple trees, with Lincoln and Hardin in the rear. There were two young birds by the roadside too young to fly, which had been blown from the nest by a storm. The old bird was fluttering about and wailing as a mother ever does for her babes. Lincoln stopped, hitched his horse, caught the birds, hunted the nest and placed them in it. The rest of us rode on to a creek and while our horses were drinking Hardin rode up. "Where is Lincoln?" said one. "Oh, when I saw him last he had two little birds in his hand hunting for their nest." In perhaps an hour he came. They laughed at him. He said with much emphasis: "Gentlemen, you may laugh, but I could not have slept well tonight if I had not saved those birds. Their cries would have rung in my ears."

. The scientist, too, often has his story to tell, as witness the great American "Inspector-General of Nature," Henry David Thoreau, in this account of a battle of the ants:

One day when I went out to my wood-pile, or rather my pile of stumps, I observed two large ants, the one red; the other much larger, nearly half an inch long, and black, fiercely contending with one another. Having once got hold they never let go, but struggled and wrestled and rolled on the chips incessantly. Looking farther, I was surprised to find that the chips were covered with such combatants, that it was not a "duellum," but a "bellum," a war between two races of ants, the red always pitted against the black, and frequently two red ones to one black. The legions of these Myrmidons covered all the hills and vales in my wood-yard, and the ground was already strewn with the dead and dying, both red and black. It was the only battle which I had ever witnessed, the only battlefield I ever trod while the battle was raging; internecine war; the red republicans on the one hand and the black imperialists on the other hand. On every side they were engaged in deadly combat, yet without any noise that I could hear, and human soldiers never fought so resolutely.

I watched a couple that were fast locked in each other's embraces, in a little sunny valley amid the chips; now at noon-day prepared to fight till the sun went down, or life went out. The smaller red champion had fastened himself like a vice to his adversary's front, and through all the tumblings on that field never for an instant ceased to gnaw at one of his feelers near the root, having already caused the other to go by the board; while the stronger black one dashed him from side to side, and, as I saw on looking nearer, had already divested him of several of his members. They fought with



"ROUGHING IT."

A Group of Campers Getting "Next to Nature."

more pertinacity than bulldogs. Neither manifested the least disposition to retreat. It was evident that their battle-cry was *Conquer or die*.

In the meanwhile there came along a single red ant on the hill-side of this valley, evidently full of excitement, who either had dispatched his foe, or had not yet taken part in the battle; probably the latter, for he had lost none of his limbs; whose mother charged him to return with his shield or upon it. He drew near with rapid

pace till he stood on his guard within half an inch of the combatants; then, watching his opportunity, he sprang upon the black warrior, and commenced his operations near the root of his right fore-leg, leaving the foe to select among his own members; and so there were three united for life, as if a new kind of attraction had been invented which put all other locks and cements to shame. I should not have wondered by this time to find that they had their respective musical bands stationed on some eminent chip, and playing their national airs the while, to excite the slow and cheer the dying combatants. I was myself excited somewhat even as if they had been men. The more you think of it, the less the difference.

Plays as Stories. — One way of telling a story is to put it entirely in the form of dialogue, and this form we call a *play* or a *drama*. Such a play may appear in various forms. It may be written either in verse or in prose, and then it is printed as a book — like some of the plays of Shakespeare that you have read. It may be *performed* — with actors taking the parts of the characters and speaking the dialogue. It may also be performed *silently* — as a motion-picture play, with the story indicated in the form of pictures and with the dialogue either imagined by the spectator or thrown on the screen in what are called *titles*.

Whatever the form of the play, *action* is as essential in it as in any other kind of story. A good play — one that you enjoy either reading or seeing — is one in which things are happening all the time. At the same time the characters should be made lifelike, and the dialogue should be crisp and entertaining. Plays may be of various lengths, but the favorite form today is either a three-act drama or a one-act drama. Shakespeare's plays, as you will recall, are usually arranged by editors in five acts. If a play is meant to be performed, the skillful playwright keeps in mind the fact that he must not have too many characters, because it is both difficult and expensive to arrange a play in which a

great many actors are required. He will also have as few changes of scene as possible, because each change of scene requires a pause in the action and a change in scenery. Too frequent changes are tiresome to an audience, and are a burden on the stage manager — sometimes making it impossible to produce a play.

Exercises

1. Write a summary, in about 100 words, of *Julius Caesar* or some other play by Shakespeare that you have read. Emphasize the *story* of the play; bring out the successive episodes that make up the *plot*.

2. Give, in two or three paragraphs of about 150 words altogether, an outline of the plot of some spoken play or of some motion-picture play that you have seen recently. In a closing paragraph comment on the play as a story: tell whether the happenings are plausible, whether or not the characters were such as would do what they were shown as doing, whether or not what they said sounded natural.

3. Write a playlet, in about three pages, on *one* of the following subjects. Have not more than two scenes, and keep the characters down to five or six — two or three is better. At the beginning of each scene write in parentheses a brief description of the scene where the action is supposed to occur. As each character speaks, write his name at the left-hand side of the page, with a period following it: then underline his name. If a character performs any action, indicate this in parentheses and underline it neatly; for example: (John places the book on the table.)

- (a) A Scene from *The Lady of the Lake*.
- (b) A Scene between John Alden, Priscilla, and Myles Standish.
- (c) King Good English Overthrows the Tyrant Slang.
- (d) From Farmer's Son to President.
- (e) A High School Hero (or Heroine).

4. Appoint a committee to read all the playlets submitted, and select one that seems suited for performance. With the help of your teacher, this may perhaps be given in your own class or in the school assembly.

Special Assignment

In the following volumes may be found one-act plays suitable for use by high-school students. From one of these collections choose a play that attracts you, and with the help of your English teacher or that of the teacher specially assigned to dramatics in your school, prepare it for presentation. If time allows, two plays may be chosen for performance, so that more members of the class may have an opportunity to take parts. If it is not practical to prepare the play in full for actual presentation, two or three of these plays may be read in the class-room, the parts being assigned to different pupils to read from the book. After each performance, there should be discussion, in which clear answers are given to such questions as these: What, in a few words, is the kernel of the plot? Where is the climax of the play? Are the central characters attractive? Which is the easiest for an actor to present? The hardest? Is the dialogue of the play interesting?

*Cohen, Helen Louise: Junior Play Book.

Cohen, Helen Louise: One-Act Plays by Modern Authors.

Leonard, Sterling Andrus: Atlantic Book of Modern Plays.

Knickerbocker, E. Van B.: Plays for Class-Room Interpretation.

Lewis, B. R.: Contemporary One-Act Plays.

Smith, A. B.: Short Plays by Representative Authors.

Webber and Webster: One-Act Plays.

* Probably best suited to students using this book.

Review Exercise: Discussion of Narration

(All answers should be in clear, complete sentences.)

1. Bring to class instances of stories that you have recently heard people telling, at home, during the noon recess, etc.
2. Mention some instances of everyday narratives.
3. According to page 100, what are some qualities a story ought to have?
4. Distinguish between stories that lead to a climax and those that lead to a conclusion. Find an example of each kind. How does a play differ from other stories?
5. Give some good rules to follow in telling any kind of a story.
6. Which of the stories told in this chapter do you like best? Why? In what ways are these stories illustrative of the rules given earlier?
7. Bring to class some striking examples of narration that have come to you or some member of your family in the mails or that you have run across in advertisements.
8. Bring to class some striking examples of fact stories gathered from a magazine or a newspaper.
9. What is the best short story you have read recently? Why do you think it is good?
10. Why do you like to hear or read stories? Which do you like better, plays or novels? Why?

TECHNICAL DRILL

Punctuation

RULE 12: Use quotation marks before and after the exact words of a quoted speaker.

- Examples:*
1. "These," he remarked, "are the best canoes made in Maine."
 2. Our attorney refers to this as "an unusually difficult case to prove."

3. Your exact words were: "It will be impossible to ship this order before the tenth of March." We have a record of the telephone conversation, which you may see if you will call here.

Exercises

1. Bring to class a newspaper advertisement and two new items illustrating the preceding rule.

Caution: Never place the period or the comma after quotation marks.



ONE OF THE WATERFALLS OF NEW HAMPSHIRE.

2. Correct the position of the periods and commas in the following:

- (a) "These cost us fifty dollars apiece", he asserted.
- (b) "Madam," he protested, "I am sure you are mistaken".
- (c) The floorwalker quietly said, "We'll exchange them for you".

- (d) "Yes, Sir", I answered.
- (e) "How to Save Money", the title of the book, attracted me.
- (f) "The best work", said Elbert Hubbard, "comes from busy men who haven't a minute to spare".

3. Imagine yourself one of those watching the waterfall shown on page 120. Write a conversation such as might take place among the group.

RULE 13. Use single quotation marks to indicate a quotation within a quotation.

Examples: The messenger replied, "I gave the man your message, and he said, 'Tell Mr. Brown that I will be there.'"

"Well," said the statesman, "I'm with Patrick Henry: 'Give me liberty or give me death.'"

Exercises

1. Bring to class two sentences, either original or from a book, which contain single quotation marks correctly used. Be able to explain their use.

2. Punctuate correctly the following sentences:

(a) Mother begged little Johnnie tell me the story about the wolf that says all the better to eat you with my dear.

(b) The mother replied thats too terrible a story for little boys; I would rather tell you about Little Boy Blue come blow your horn.

(c) My neighbor asked What would you say if I said all the fruit that falls on this side the wall is mine?

I replied you are a good neighbor so I should say take it with my blessing.

3. Write a conversation between two students on one of the following subjects:

- (a) The Merits of ——— as a Football Player.
- (b) The Best Way to Make a Radio Set.
- (c) My Favorite Amusement.

(d) The Best Course of Study.

(e) The Importance of English to a Person Preparing for Business.

Come prepared to answer the following questions in regard to your theme. Be sure that you know what you are going to say. Try to word your answer so that it will be absolutely clear.

1. How many times have you used the verb "said"?
2. What other verbs have you used instead of "said"?
3. Can you mention any other good substitutes for "said"?
4. How many paragraphs are there in your theme?
5. What is the general rule in regard to paragraphing conversation?
6. At the end of a quoted sentence or portion of a sentence, does the comma precede or follow the quotation marks? Does the interrogation point precede or follow the quotation marks? What is the general rule? Does the exclamation point or the interrogation point ever follow the quotation marks? If you are in doubt as to the rules covering these points, examine a printed page of conversation.

Spelling

Learn to pronounce and spell the following words accurately:

I

virtuous	suffrage	ninetieth
league	criticize	vengeance
campaign	privilege	auxiliary
drama	profiteer	guarantee

II

unfortunate	annual	evidence
nearly	automobile	sophomore
principle (rule)	although	appreciate
mischievous	association	anxious

III

career	distribute	playwright
instead	earliest	various
relative	justice	difference
salesmanship	sometimes	necessities

Word Study

1. Distinguish between

- (a) *accede* — to agree, assent; and
- (b) *exceed* — to go beyond a limit or measure.

Use each of these words correctly in a sentence.

2. Distinguish between

- (a) *bring* — to convey to the place where the speaker is; and
- (b) *fetch* — to go and bring, to cause to come; to send for.

Use each of these words correctly in a sentence.

Reading: Special Assignment

Read over carefully the old ballad, *Sir Patrick Spens*, on pages 110 f. Be sure you can pronounce every word and can give its meaning. Come prepared to read this poem effectively.

Additional Exercises for Special Assignments

1. Imagine that you are a character in one of the stories included in a current magazine. Write a letter to a friend on the events described in the story. Remember that you would not necessarily give the incidents in the same order, and that the third person might occasionally have to be changed to the first person and vice versa.

2. Write a short theme on one of the following. If necessary, visit a court room, an office, a store, a factory, a bank, or a theater. Take a pad and pencil. Interview some one to get your information. (Note: This can best be

done on a Saturday, so that the theme may be advisable as a Monday assignment.)

- (a) A day at the beach.
- (b) A typical day at camp.
- (c) A typical day in a store where I work.
- (d) A day in the life of a policeman, or street car conductor.
- (e) The day's work as an elevator boy.
- (f) A day in a factory, an office, or a bank.
- (g) The day's work in school.
- (h) A day in my father's life.
- (i) A day in my mother's life.
- (j) A day in my brother's life.

3. Tell the steps in the growth of some of the following plants from the time the seed or bulb is planted to the time the new seed is produced.

- | | | |
|-------------------|-------------------|--------------------|
| (a) The iris | (d) The sunflower | (h) The pumpkin |
| (b) The tulip | (e) The oak | (i) The tomato |
| (c) The gladiolus | (f) The bean | (j) The strawberry |
| | (g) The potato | |

4. Write a narrative, tracing in detail the journey of one of the following:

- (a) A drop of water, from the source of supply for your town to the faucet in the kitchen of your home.
- (b) A match, from its origin in a pine forest to its use in your home.
- (c) A pineapple, from the West Indies to your kitchen.
- (d) A fur muff, from the time the fur-bearing animal is killed in the cold polar regions to the time the muff is sold in a department store.
- (e) A slice of roast beef, from the cattle ranch to your dining-room table.
- (f) A kernel of corn, from the harvest to the opening of the tin of canned corn in your kitchen.
- (g) The sole of a shoe, from the time the cowhide is obtained until the finished shoe is ready to be sold.

5. Make believe that you are a canceled postage stamp attached to a discarded envelope found in the waste basket. In the form of a diary, tell the story of your life from the time you were manufactured to the present. Your theme should be not more than two pages long.

Use one of the following titles:

- (a) The autobiography of a postage stamp.
- (b) The adventures of a postage stamp.
- (c) The journey of a postage stamp.



A SPEED BOAT.

6. Go to the public library and obtain information on one of the following topics. Come to class prepared to give a short talk from the front of the room. State from what book or books you got your information.

- (a) The history of the telephone.
- (b) The history of the telegraph.

- (c) The history of the steamboat.
- (d) The history of the locomotive.
- (e) The history of the automobile.
- (f) The history of radio.
- (g) The history of the aëroplane.
- (h) The history of photography.
- (i) The history of the motion picture.
- (j) The development of any other modern invention that interests you.

7. Tell the story of a motor-boat race. See the picture on page 125. Imagine yourself to be one of those in the winning boat.

8. Find some magazine cartoon, photograph, or drawing which suggests a story to you. Tell this story, bringing it, as well as you can, to a striking climax. Invent an attractive title.

9. Put yourself in the place of any character in one of the stories included in a current magazine, and tell it in the first person (a) as direct fact narrative, (b) in the form of a diary, (c) in the form of a letter, (d) as a short story, making necessary changes to secure greater unity.

10. Take any story in a magazine and subject it to the following process: (a) Make a list of all the important characters involved. (b) Retell the story as many times as there are such characters, each time in the first person. That is, let *A* tell the story as it happened to him, *B* as it happened to him, etc. (Or one character may be given to one member of the class, a second to another, etc.) It will be necessary, you will soon perceive, to omit certain facts in one version that you include in another. Be careful to be consistent — let each character preserve accurately the characteristics he is supposed to possess. Change the language as much as you please, or as much as is necessary. Invent a different title for each version of the story.

11. Using as a basis an article in a current magazine which describes a man's career or travels in some strange places, write a short story or a playlet to be printed in your school paper. Change the names, the facts where necessary, the order in which the incidents are placed, the characterization in part, and the title. Mention the magazine from which you obtained your facts.

12. Assuming that your teacher is a floor-manager in a department store, that one pupil in your class is a prospective



A LONG DISTANCE TELEPHONE CALL FROM DADDY.

customer, that a second pupil is a salesman or saleswoman in the book department, let your teacher introduce the first pupil to the second as follows: "This customer wishes to buy a good novel — one by a well-known writer. Will you tell her about some of the novels you have read? Thank you."

Assuming that you are the book-clerk who must tell about the novel, come to class prepared to do your part by summarizing briefly the plot of a well-known work of fiction that you have read and that you would recommend if you

were a bookseller. In giving your summary, use the *present tense* throughout.

After you have finished, another pupil can take the part of the book-clerk and tell the contents of another story. Each pupil should try to show that the book is worth buying by proving its interest.

13. Write a story based on the picture of the telephone call, shown on page 127. Decide first on the climax you will lead up to. What is the cause of the suspense? Use conversation in your story.

CHAPTER V

GIVING AN EXPLANATION (EXPOSITION)

His words, like so many nimble and airy servitors, tripe about him at command.

— MILTON.

What Exposition Is. — Exposition is an explanation, in speech or in writing. Often such an explanation is given in answer to a question, and the exposition makes clear to the listener or the reader the facts that he wants to know. It analyzes something that is too complicated to be understood except by such an explanation. It sets forth the steps to be taken in all kinds of processes: the manufacture of articles, cooking recipes, problems in science, and the like. It defines, classifies, sets ideas and things in order before the mind.

When you ask, *How?* — an exposition gives you the answer.

Exposition is a kind of teaching. When your teacher presents a difficult lesson, leading you step by step from what you already know to what you are supposed to know next, he depends for his success in teaching upon his powers of exposition.

The dictionary is a treasure house, a depository of definitions. When you ask what a word means, the dictionary gives you the answer in a simple exposition called a *definition*. It is worth-while studying the dictionary in order to learn how to explain in the simplest, most concise, most accurate way possible. Those who make dictionaries are masters of the art of exposition.

But all of us use exposition constantly. When you tell

your friend how to get to your house, when you teach her how to dance the latest step, when you explain how you constructed your wireless outfit, you are employing exposition.

Essentials of Exposition. — You can see readily that the first quality that exposition must possess is *clearness*, and with clearness one should associate immediately a related quality — *simplicity*. When you are explaining something, try to imagine your audience. Will their faces light up, will their eyes show that they have understood? If such is the case, you have been clear and simple in your exposition. In exposition, as in all kinds of writing, one must likewise be *interesting*. You want your audience to enjoy listening to your explanation.

How shall these qualities be attained?

Clearness comes from orderliness in your own mind. Arrange your ideas carefully. If possible, employ a plan or outline. If your explanation involves several steps, divide the subject accurately, and announce to your audience: "The League of Nations has endeavored to perform six functions during the past five years." Then discuss each function separately. You will find in the case of most subjects that you have an abundance of details — more, perhaps, than you can use. It will be necessary then to choose the most important, those which will best help to make your subject clear. In grouping these details, it is often wise, moreover, to lead the reader or audience from what it knows to that with which it is not acquainted, from the familiar to the unfamiliar. Usually, too, it is best to begin with that which is simple and easily understood and go on to what is complex or less readily understood. Put in your transitional words, *however*, *then*, *secondly*, etc. Very frequently an apt comparison or a figure of speech is useful in making clear your meaning, and it is often not amiss to introduce a touch of humor to enliven your explanation.

The essentials of clear exposition, then, are these:

- (1) A careful definition of the subject in one's own mind.
- (2) An arrangement of the subject matter in such a way as to show the parts into which it naturally falls.
- (3) An outline to indicate this arrangement.
- (4) The selection of the most important details, and their arrangement in a way that will lead from simple to complex.
- (5) The introduction of figures of speech or other devices to make your explanation both clearer and more interesting.

Suggestions as to an Outline. — Divide a subject into a few main divisions. Do not try to make too many subdivisions, for an outline is practically valueless if it becomes as long as the theme itself. A well-made outline can be taken in at a glance.

Express each division in either a sentence or a phrase, but keep all divisions *of the same value* in the same form — either phrase or sentence. Often the sentence outline is useful, because one can use each sentence in the outline as the topic sentence of a paragraph. Such sentences in an outline should, of course, be followed by a period. Make sure that these sentences express one idea, and try to keep them short. Keep the similar numerals of your outline in a straight line — the Roman numerals along one indentation, the Arabic along another, etc.

Do not subdivide too minutely. If you find that you have only one subdivision under a given heading, rewrite the subdivision and make it part of the heading itself. Watch your tenses: see that they are in proper sequence.

The following model is suggested for numbering and lettering your outlines:

A. Introduction

I.

1.

2.

II.

1.

*a.**b.*

2.

B. Development.

I.

1.

*a.**b.*

2.

*a.**b.*

II.

1.

2.

C. Conclusion.

I.

II.

Generally, of course, your outline would not need such minute subdivision, and you would require only the Roman numerals and the small letters. Here is a typical outline on the manufacture of some article:

- I. Statement of the topic.
- II. Classification into two processes.
- III. Treatment of the processes.
 - a.* First process.
 - b.* Second process.
- IV. Summary and comments.

Exercise

Imagining yourself to be the farmer shown in the picture on this page, make an outline for an explanation of the steps by which the kernel of corn grows into a big stalk and produces ears of corn.

Examples of Explanations. — Suppose some one had asked Charles Dickens what it was that he did in the blacking factory in which, as a boy, he worked for several months. This would have been his explanation as taken from *A Fragment of Autobiography*:

My work was to cover the pots of paste-blackening, first with a piece of oil paper, and then with a piece of blue paper; to tie them around with a string, and then to clip the paper close and neat, all around, until it looked as smart as a pot of ointment from an apothecary's shop. When a certain number of grosses of pots had attained this pitch of perfection, I was to paste on each a label, and then go on again with more pots.

How things are done interests all of us. We have seen pictures of the famous gondolas of Venice, and perhaps we have wondered, occasionally, just how they were propelled through the water. John Ruskin, in his *Stones of Venice*, furnishes this explanation:



WHAT A MIRACLE IS AN EAR OF CORN!

A gondola is in general rowed only by one man, standing at the stern; those of the upper classes having two or more boatmen, for greater speed and magnificence. In order to raise the oar sufficiently, it rests, not on the side of the boat, but on a piece of crooked timber like the branch of a tree, rising about a foot from the boat's side, and called a "forcola." The forcola is of different forms, according to the size and uses of the boat, and it is always somewhat complicated in its parts and curvatures, allowing the oar various kinds of rests and catches on both its sides, but perfectly free play in all cases; as the management of the boat depends on the gondolier's being able in an instant to place his oar in any position. The forcola is set on the right-hand side of the boat, some six feet from the stern; the gondolier stands on a little flat platform or deck behind it, and throws nearly the entire weight of his body upon the forward stroke.

The effect of the stroke would be naturally to turn the boat's head around to the left, as well as to send it forward: but this tendency is corrected by keeping the blade of the oar under the water on the return stroke, and raising it gradually, as a full spoon is raised out of any liquid, so that the blade emerges from the water only an instant before it again plunges. A downward and lateral pressure upon the forcola is thus obtained, which entirely counteracts the tendency given by the forward stroke; and the effort, after a little practice, becomes hardly conscious, though, as it adds some labor to the back stroke, rowing a gondola at speed is hard and breathless work, though it appears easy and graceful to the looker-on.

If then the gondola is to be turned to the left, the forward impulse is given without the return stroke; if it is to be turned to the right, the plunged oar is brought forcibly up to the surface; in either case a single stroke being enough to turn the light and flat-bottomed boat. But as it has no keel, when the turn is made sharply, as out of one canal into another very narrow one, the impetus of the boat in its former direction gives it an enormous leeway, and it drifts literally up against the wall of the canal, and that so forcibly, that if it is turned at speed, no gondolier can arrest the motion merely by strength or rapidity of stroke of oar; but it is checked by a strong thrust of the foot against the wall itself, the head of the boat being

of course turned for the moment almost completely round to the opposite wall, and greater exertion made to give it, as quickly as possible, impulse in the new direction.

Scientists are, of course, constantly explaining. It is their particular business to delve into new things, to discover new ideas, to devise new explanations of what is going on in the world around us. Perhaps no scientists have been kept so busy as those who have had to deal with the marvels of radio. Here is a miracle now brought home to millions all over the world: how does it happen? This is the way *wave length*, that important phenomenon in radio, is explained in a recent book, Marx and Muffling's *Radio Reception*:

To understand how sounds can be reproduced at will at a receiving station thousands of miles away, a study of wave motions and their characteristics is essential.

A wave may be defined as a propulsion of motion through an elastic substance called the *medium*.

The erroneous impression exists in many minds that it is the medium which actually travels away from the point where the disturbance causing the wave is created. But it should be clearly understood that the medium as a whole remains stationary, and the wave action of the individual particles is purely local.

Lay a number of similar coins in a row upon a table so that they will touch each other. Now slide a somewhat heavier coin, like a quarter, along the table against the end of the row, so as to hit the last coin with a smart tap. You will find that the row remains undisturbed and that the only apparent effect is to detach the coin at the other end from its fellows and send it sliding across the table. We have here a clear demonstration of the propagation of motion by a wave train. What happened is this: When the first coin was touched, the force of the blow compressed it somewhat and in regaining its shape, due to the elasticity of the metal, it hit the adjacent coin which was in turn compressed, and so on, until the "wave" reached the last coin in the row. Not having anything to which to impart its energy, this coin had to expend that energy

somehow and did so by transforming it into motion. This type of wave is known as a compression wave, and is the usual form that wave motion takes when traveling in a solid.

The high points of a wave are called the *crests*; the low ones, *troughs*. The distance between two successive crests is the *wavelength*, the height of the crest above the trough, the *amplitude*, while the speed at which the wave apparently travels is called the *frequency*.

The scientific writer once in a while starts out by asking a question and then answering it himself. Such is the case in this extract from a government bulletin by Dr. W. W. Cook on the migration of birds. Notice how skillfully Dr. Cook manages his transitions from one idea to the next:

How do birds find their way over the hundreds or thousands of miles between the winter and summer homes? Among day migrants sight is probably the principal guide, and it is noticeable that these seldom make the long single flights so common with night migrants. Sight undoubtedly plays a part in guiding the night journeys also; on clear nights, especially when the moon shines brightly, migrating birds fly high, and the ear can scarcely distinguish their faint twitterings; if clouds overspread the heavens, the passing flocks sink their course nearer to the earth, and their notes are much more distinctly heard; and on very dark nights one may even hear the flutter of vibrant wings but a few feet overhead. So far as known, birds never intentionally migrate above the clouds, and when suddenly formed vapor cuts them off from sight of the earth, they lower their flight until the friendly landscape is again visible. Nevertheless, something besides sight guides these travelers in the upper air. In Alaska a few years ago members of the Biological Survey on the Harriman expedition went by steamer from the island of Unalaska to Bogoslof Island, a distance of about sixty miles. A dense fog had shut out every object beyond a hundred yards. When the steamer was half-way across, flocks of murre, returning to Bogoslof after long quests for food, began to break through the fog wall astern, fly parallel with the vessel, and

disappear in the mists ahead. By chart and compass the ship was heading straight for the island; but its course was no more exact than that taken by the birds. The power which carried them unerringly home over the ocean wastes, whatever its nature, may be called a sense of direction.

Many explanations take the form of directions. If a concern can help its customers to save their money, it will secure their good will and their future business. Often money may be saved by proper care of equipment, as in the care of electric lamps. So the General Electric Company explains:

PROPER CLEANING OF LAMPS AND REFLECTORS. There are two causes for decrease in illumination in any particular installation:

1st. That due to inherent depreciation in the lamp itself. Small particles which are shot from the filament stick to the inside of the bulbs. The light rays must pass through the glass and the foreign material will absorb light, permitting less to emerge from the glass than strikes it.

2nd. Depreciation due to collection of dirt, dust, grime, oil, etc., on the outside of the lamp itself and on the reflectors or diffusing device used with the lamp.

The first cause is only controllable by the consumer by ordering lamps of high quality and known reputation, and by promptly removing from service those lamps which show discoloration.

The second factor — *i.e.*, deposit on the outside of the lamp bulb — is easily removed. The lamp if covered with dry dirt can be wiped clean with a dry cloth. If there is grease on the lamp, it should be cleaned in the same manner as a reflector. While the Mazda lamp is many times stronger than the old pressed filament tungsten lamp, it is not "fool proof," and hence reasonable care should be taken in handling the lamp after it has been burning for some length of time. If there is a question in the consumer's mind, the lamp may be left burning while it is being cleaned as there is less danger of breakage while the filament is hot. The use of feather dusters should be avoided.

Review Exercise: Discussion of Exposition

(All answers should be in clear, complete sentences.)

1. What is meant by exposition? Give some examples from daily life.
2. What are the qualities of successful exposition?
3. How is exposition valuable? Find some instances from your own experience to show that clear exposition helps in a practical way.



INSPECTING AND TESTING AN AUTOMOBILE SPRING.

4. Bring to class an example of an explanation for absence from school.
5. Collect examples of clear exposition — passages in a book, articles in a magazine, letters you or a friend or relative have received, booklets, advertisements, etc. Be prepared to tell why you think each example a good one.

6. Comment on the models in this chapter and show how the writers have made their explanations clear.

7. Study the picture on page 138, showing a workman testing a spring. Come prepared to explain what he is doing.

TECHNICAL DRILL

Punctuation

RULE 14: Use the semicolon before such words as *namely*, *hence*, *for example*, *thus*.

Example: There are three officers to be elected; namely, president, secretary, and treasurer.

Spelling

Memorize the following rule and learn to pronounce and spell these words accurately:

I

In words where the diphthong *ei* or *ie* has the sound of long *e* (*believe*, for example), the *i* comes first except when the diphthong is preceded by *c*. (If the letter *c* you spy, place the *e* before the *i*.)

wield	deceit	niece
deceive	receipt	pierce
believe	apiece	receive
conceive	achieve	relieve

Exceptions: Neither, weird, seize, leisure.

II

similar	oracle	quiet
nevertheless	fable	know
myth	whose	off
courier	does	registered

Word Study

1. Distinguish between

- (a) *hire* — to pay a price for the use of a thing or place or for service or labor; and

- (b) *lease* — to convey by contract the use of real estate or other property for a term of years or for life.

Use each of these words correctly in a sentence.

2. Distinguish between

- (a) *practical* — valuable in practice or action; useful, not theoretical; and
(b) *practicable* — to be accomplished by available means.

Use each of these words correctly in a sentence.

Reading

Read over carefully the passage on page 135, dealing with radio sound waves. Be sure you can pronounce every word and can give its meaning. Come to class prepared to read this passage effectively.

Exercises

1. Explain orally, as simply as you can, the meaning of the following words; and use them correctly in sentences:

dictionary, prefix, triangle, radio, automobile, Latin, English, athletics, high school, earthquake, canoe, aeroplane, book, civics, periodical, majority, tariff.

2. Come to class prepared to distinguish sharply the differences in meaning between the following words. Give examples of their correct use in sentences.

1. discover, invent. 2. maxim, law. 3. work, drudgery. 4. noted, notorious. 5. bring, take. 6. healthful, healthy. 7. awful, horrible. 8. teach, learn. 9. to, too. 10. affect, effect.

3. In one or two *complete sentences* for each, explain briefly what is meant by any ten of the following:

Lincoln Highway, the League of Nations, the Constitution of the United States, the British Empire, the solar system, the United States postal system, republican form of government, state legislature, Boston and Maine Railroad, White Star Line, East Indies,

West Indies, a revolutionary war, a civil war, primary election, course of study, interscholastic debate, Greek mythology, initiative and referendum, extra curricular activities, student government, a cattle range such as shown in the picture on this page.

4. Define the terms likely to puzzle people in an interesting article in the latest issue of a magazine you have been reading. Look up the word "definition." What constitutes a good definition?



A CATTLE RANGE ON A NATIONAL FOREST OF COLORADO.

5. Prepare an excuse to your teacher for not having prepared your homework in English, on one of the following grounds: Personal illness, religious holiday, illness of mother, some special and unavoidable task, absence from home. Include in your excuse a statement that you will make up the work by a given date. Place your letter in an envelope and address it properly.

6. Explain in your own words what are the various signs of approaching storm, as listed in this poem:

STORM SIGNALS

Cloud-wreath, mist-sheath,
 Burr about the moon,
 A dawn of red, a vault of lead:
 A storm's a-coming soon.

Sea gull, free gull
 Flit across the sand:
 A dirty sea there's sure to be
 When you're upon the land.

Mare's tails, mare's tails
 Sweep a mackerel sky:
 Oh, reef your sail before the gale —
 The foam is bound to fly!

— From *Ballads of Old New York*, by ARTHUR GUITERMAN.

7. Read the following series of short paragraphs on how to wash a certain kind of cloth. They constitute a good example of practical exposition. What is gained by the use of short paragraphs?

HOW TO WASH PALM BEACH

In washing Palm Beach, you may use any good neutral soap that is recommended for washing purposes.

Lukewarm water is best.

When it is washed, rinse the suit thoroughly (using no wringers) in fresh lukewarm water and stretch it lengthwise, indoors, to dry.

You can prolong the life of all wash suits by carefully observing the following "Don't's":

Don't rub soap on the garments — and don't rub the garments on the washboard.

Don't use bleaches or chemicals such as Washing Soda, Javille Water, Persil, or Ammonia. They make wash fabrics tender, apt to split and pull apart.

Don't boil the suit — boiling will shrink any wash material, no matter what the texture, and no matter how thoroughly pre-shrunk.

The Palm Beach Mills
Goodall Worsted Company
Sanford, Maine.

8. Write a letter to the local agent in your town who sells one of the following appliances, asking him to give your class a practical demonstration of his device.

- (a) The Dictaphone.
- (b) The Ediphone.
- (c) The Addressograph.
- (d) An Electric Washing Machine.
- (e) A Vacuum Cleaner.

9. Perhaps your "dad," your uncle, or your big brother has taught you how to bait a fishhook and other details in the art of angling (see picture on this page). Write a one-page explanation of how to bait a hook and how to handle a reel for various kinds of fishing.

10. Read the following selection carefully. Then write something similar about another article of food that city folks may not have seen

in its natural state — such as pineapples, sugar, peanuts, — concerning which you have learned some facts through motion pictures or through actual observation.



EXAMINING THE HOOK.

THE PREPARATION OF COFFEE

Beyond the fact that you "don't take sugar, thank you," and like to have the cream poured in first, do you know anything about coffee? Did you know that the pretty fuzzy trees (they are really

more like large shrubs) won't grow in the sun and won't grow in the shade, but have to be given companionship in the form of other trees that, high above them, permit just enough and not too much sunshine to filter mildly in? And that unless you twist off the berries in a persuasive, almost gentle fashion, you so hurt their feelings that in the spring they may refuse to flower? And that the branches are so brittle they have a way of cracking off from the weight of their own crop? And that wherever there is coffee there is also a tough, graceful little vine about as thick as a telegraph wire which, if left uncut, winds itself around and around a tree, finally strangling it to death as a snake strangles a rabbit?

— From *Viva Mexico!* by CHARLES M. FLANDRAU.

11. Use exposition in answering the first three questions below.

(a) Can pamphlets and clippings giving business information about states of the United States be obtained at the Free Public Library in your town?

(b) Of what particular value are pamphlets and clippings as compared with books?

(c) Which is likely to be more up-to-date, a newspaper clipping or a book? Why?

(d) Clip from a local newspaper an item that might be of practical use.

(e) Clip from a periodical an article that might be filed for practical purposes by a business man.

MAPS AND ATLASES

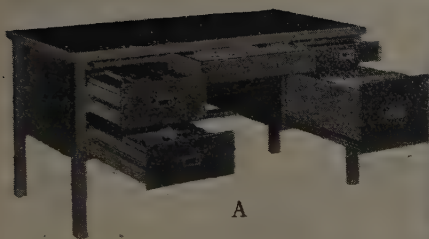
12. Make sure you know exactly what you are going to say in answer to each of these questions and those in the next exercise. Come prepared to recite in *clear, complete sentences*.

(a) Of what practical use is a good map of your state?

(b) Of what use would maps of nearby towns and states be?

(c) Of what use would maps of distant states in the United States and other countries be?

(d) How are real estate atlases used?



A



D



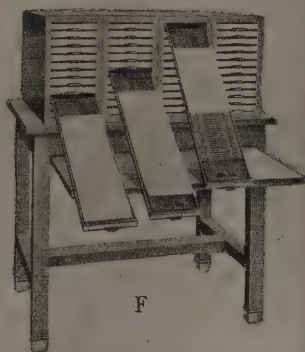
B



E



C

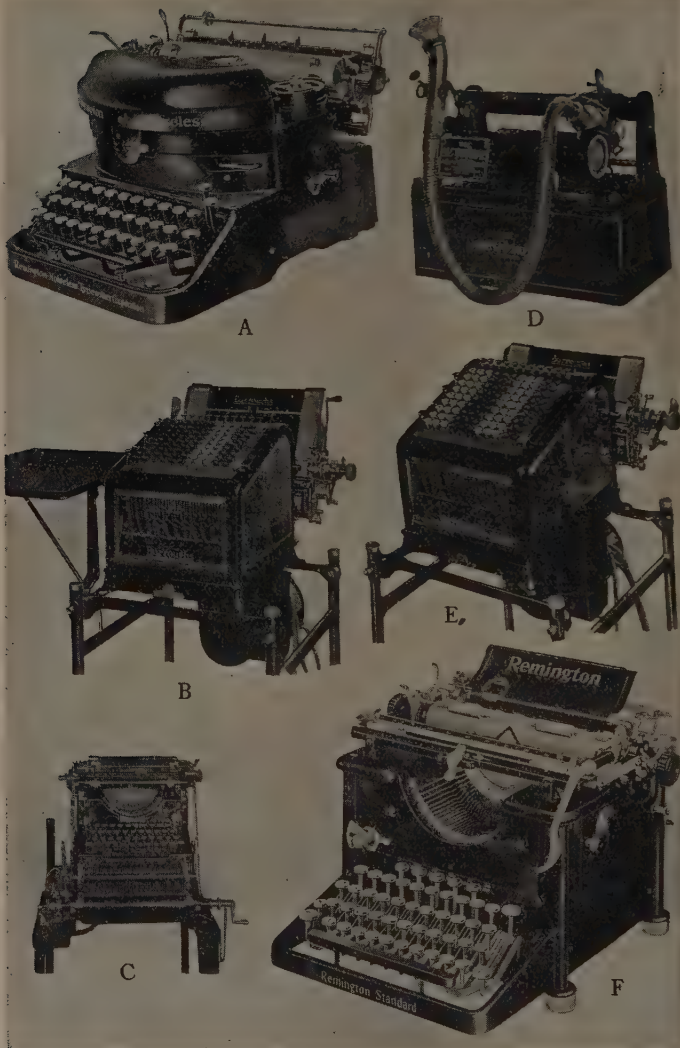


F

MODERN OFFICE FURNITURE.

(A) Clerk's System Desk. (B) Sectional Book Cases. (C) Filing Cabinet. (D) Revolving Book Rack. (E) Magazine Rack. (F) Visible Card Index.

(Page 145)



MODERN OFFICE DEVICES.

(A) Noiseless Typewriter. (B) Adding Machine. (C) Automatic Typewriter. (D) Dictaphone. (E) Bookkeeping Machine. (F) Typewriter.

(e) What are large-scale maps?

(f) Should business men, in your opinion, frequently use maps?

13. Explain to the class, after looking the facts up in an encyclopedia, how the organ originated and was developed to its present state.

14. Prepare a two-minute talk explaining how one of the following devices is constructed. Note the illustrations of office devices on pages 145 and 146.

- (a) The typewriter.
- (b) The swivel chair.
- (c) The roll-top office desk.
- (d) The electric stove.
- (e) The dictaphone.
- (f) The mimeograph.
- (g) The phonograph.
- (h) The adding machine.
- (i) The gas meter.
- (j) The clothes-wringer.
- (k) The kelvinator.
- (l) The dish-dryer.
- (m) The telephone.
- (n) The filing cabinet.
- (o) The check protector.

15. Come to class prepared to give a two-minute talk on one of the following topics:

- (a) The construction of a pocket flashlight.
- (b) The construction of an electric lamp.
- (c) The construction of a vacuum cleaner (if you like, name a particular make that you have examined).
- (d) The different kinds of eyeglass clips and frames.
- (e) How eyeglass lenses are manufactured (mention the different types of lenses and distinguish them).
- (f) How to take a picture.
- (g) How a camera (name the make) is constructed.
- (h) How a motion-picture projection machine is operated.
- (i) How to use an electric iron.

- (j) How a motion-picture camera is operated.
- (k) How a letter of application is judged.
- (l) How an electric warming pad is constructed.
- (m) How a big searchlight is constructed and operated.
- (n) Some interesting household electrical appliances and how they are used.
- (o) How an electric elevator is operated.

16. Explain to the class in a brief talk the construction of a musical instrument, preferably a large instrument, such as the piano or organ.

17. Explain to the class in a two-minute talk how a school orchestra is organized, the instruments played, how many of each would be desirable in a thirty-piece orchestra, how rehearsals are conducted, and the like.

18. Write a one-page theme describing an exhibit, a government exposition, or a country fair that you have seen, pointing out the value of such methods of displaying goods.

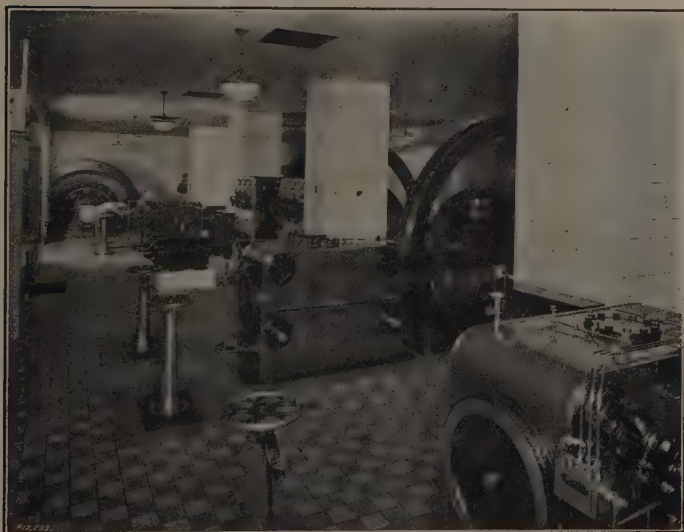
19. Find out what are the chief industries in your town. Come to class prepared to give a talk on several industries that interest you, or concentrate on a single one, if you prefer.

20. Come to class prepared to give a three-minute talk on the transportation system (trolley cars and the like) in your town. Mention the number of lines, the chief routes, the chief transfer points, and so on. Illustrate your talk with a simple diagram on the blackboard.

21. Come prepared to give a two-minute talk from the front of the room on one of the following topics:

- (a) The principal industries in our town.
- (b) Jitney lines in our town. (Trace the routes of the chief lines.)
- (c) How to open a bank account.
- (d) How to draw money from a savings bank. (Explain what is done at the bank when you make a withdrawal.)

- (e) How traffic policemen handle crowds at corners where traffic is congested.
- (f) The duties of a policeman.
- (g) The duties of a fireman.
- (h) How our school paper is printed. (Mention all the steps you can.)
- (i) How a good salesman should act.
- (j) Why I like to watch the street scene from my window.



AN UP-TO-DATE ENGINE ROOM.

- (k) How English helps the student of stenography and typewriting.
- (l) How felt hats are made.
- (m) How straw hats are made.
- (n) How vegetables are dried.
- (o) How to drive an automobile. (Name a definite make.)
- (p) The work of a stationary engineer. (Study the picture of the engine room on this page.)

22. Pick out what seems to you an especially good book review in the current issue of a magazine. How much of this review is simply an account of what the book contains? How much is judgment as to the merits and value of the book? How much is pure discussion? What details must be given in every book review?

(a) Write an imitation of this review, using as your subject some book you have recently read or some text discussed in class.

23. Put the chief facts in what you believe to be the most important article in a current magazine into a five-minute talk, and be prepared to give this talk before the class. Let your talk be the opening of a general discussion.

24. Using as material some article in a magazine, explain one of the following:

(a) a political situation, (b) a conflict of some sort, (c) a new process of invention, (d) some literary or religious development, (e) the meaning of a poem or of a cartoon.

25. "His hardest work," says Theodore Roosevelt, discussing the work of the ranchman (*Hunting Trips*, p. 11), "comes during the spring and fall round-ups, when the calves are branded or the beeves gathered for market." The picture on page 151 shows an interesting stage of a round-up. Study this picture; then go to the public library and find out all you can about the details of handling a big round-up. Come to class prepared to give a two-minute talk explaining the process and its problems.

26. Develop one of the following sentences into a paragraph about a page in length:

- (a) Honesty always pays.
- (b) Trade is the foundation of wealth.
- (c) Forests conserve water power.
- (d) The newspaper is a mirror reflecting the public.
- (e) The American university consists of many parts.

- (f) Athletics and amusement ought never to become absorbing occupations, for they are merely forms of recreation.
- (g) Business life is often very exciting.
- (h) Great Britain solved the problem of congested population by a system of colonization beyond seas.
- (i) I have planned an interesting vacation.
- (j) The work of our club is done systematically.
- (k) The construction of an electric bulb requires great care.



THE ROUND-UP.

- (l) I have an interesting schedule of studies this term.
- (m) The adding machine is a remarkable device.
- (n) A large office must have a fixed method of handling mail.
- (o) The wireless alphabet is easy to learn.

Special Assignments

1. Write a paragraph about any one of the following topics connected with freehand drawing:

- (a) The purpose of pencil sketching.
- (b) The material used in pencil sketching (proper kind of paper and pencils).
- (c) The proper handling of the strokes.
- (d) The proper handling of the pencil.
- (e) The selection of subjects.
- (f) Pictorial composition.
- (g) The method of working at a sketch.
- (h) Still-life drawing.
- (i) The treatment of nature.
- (j) Why I like freehand drawing.

2. If you are a student of mechanical drawing, write a theme explaining the use of any one of the following:

- (a) The compass.
- (b) The T-square.
- (c) The triangle.
- (d) French curves.
- (e) The blue-print machine.
- (f) Any other device or implement you have used in mechanical drawing.

3. Come to class prepared to give a brief talk on one of the following topics connected with cartooning:

- (a) Some famous cartoonists and their work.
- (b) Our cartoonist club and its work.
- (c) Some interesting cartoons (with illustrations).
- (d) How cartoons influence public opinion.
- (e) How to become a cartoonist.

4. If a member of your family or some friend has been in business, write a one-page theme on one of the following topics:

- (a) How a certain retail storekeeper whom I know could expand his business.
- (b) How a storekeeper can win the confidence of his customers.
- (c) Why the window of a retail store is so important, especially on a busy street.

- (d) How a certain store window I know of could be made more attractive.
- (e) How the stock in a grocery store is arranged.

5. Come to class prepared to give a brief talk on one of the following topics. Get your material at the public library. Name the books you consulted. (Note: It will probably be necessary for you to ask one of the librarians for assistance in getting the information you want. Ob-



STUDYING NATURE ON THE SCHOOL GROUNDS.

Teacher and Class Examining the First Buds of Springtime.

serve how she finds the proper book, so that you will be able to help yourself next time.)

- (a) A few differences between commerce today and commerce in the days of Columbus.
- (b) The Phoenician traders and their journeys.
- (c) Medieval trade guilds.
- (d) How tulips came to America.

- (e) The duties of a sailor.
- (f) How business is transacted at a country fair.
- (g) How the Hudson's Bay Company was started.
- (h) How Columbus completed his plans for his first great voyage.
- (i) Chinese methods of trading.
- (j) A comparison of the Japanese and the Chinese.
- (k) How silk is produced.
- (l) The world's sea trade.
- (m) The world's coffee trade.
- (n) The sugar industry in America.
- (o) Some great Portuguese merchants of the past.
- (p) Some great Spanish merchants of the past.
- (q) Some great British merchants of the past.
- (r) Benjamin Franklin as a business man.

6. Make an outline of one of the articles in a scientific magazine. Let this outline be no longer than one-half the article on which it is based. Include several main heads and not too many subheads.

7. Study the picture of the outdoor class on page 153. Imagine you are the teacher. Explain how a bud is formed and how it develops into a leaf.

8. Choose one of the subjects suggested in some previous exercise. Make a well thought-out outline of the points that might be treated in a two or three-page theme.

9. Write the theme planned in the preceding exercise.

CHAPTER VI

DESCRIBING PERSONS, PLACES, AND THINGS

*From the mingled strength of shade and light
A new creation rises to my sight —
Such heavenly figures from his pencil flow,
So warm with light his mingled colors glow.*

— BYRON.

What Description Is. — Description is that form of composition which creates in the mind of the reader or listener an image of a person, place, or thing.

Description appeals to the five senses; it has to do with sights, sounds, odors, tastes, feelings. For example, it tells us how the Golden Gate of San Francisco appears at sunset or how the scrubwoman looks as she works; how a Chinese orchestra sounds or what the call of the whippoorwill is like; how the chemical laboratory smells after being used all day or how fragrant the park is on a spring morning; how grandmother's Thanksgiving dinner tasted or what the first meal you cooked at camp was like; how it feels to go up in an aeroplane and look down upon miles of cultivated farms, or what the sensation is if one falls through the ice while skating.

Thus, description is not merely picture-making; for to describe some things it may be more important to emphasize sound or odor or taste or touch than to emphasize mere appearance.

Exercises

1. Select the descriptive *adjectives* in the following sentences and tell what they modify:

1. The car has a graceful, streamline touring body. 2. The deep, easy-riding seats are upholstered in genuine, long-grain, handbuffed leather. 3. Its gliding motion gives one a delightful surprise. 4. The ruddy spots give no more trouble than the level roadbed. 5. We stopped for lunch under the cool shade of the tall trees.

Are the adjectives well selected? Have you any better ones to select?

2. Select from the following sentences the verbs that have descriptive power:

1. You crawl along behind some heavily loaded wagon. 2. You creep through traffic with your car. 3. You dart up the hill with surprising speed. 4. This device has clipped my coal bill almost in half. 5. Latin-America still sparkles with opportunities. 6. The light filters down in soft radiance. 7. When the gilded lattice canopy is removed, the light tumbles down the great archway in a cataract of splendor. 8. Motor boats chug-chug across the lake. 9. The engine purred; then suddenly the car leaped forward. 10. We sank into the soft cushions, and the landscape seemed to flit past.

3. The "business girl" is a figure familiar in plays and stories as well as on the covers of fiction magazines. A poetic presentment of her by Lillian Leveridge that is simple and genuine appears in the *Toronto Mail and Empire*:

THE BUSINESS GIRL

With steady, pauseless pace she hastes
 Along the crowded street,
 That echoes, morn and noon and eve,
 The clangor and the beat
 Of grinding wheels and venders' cries
 And tramp of hurrying feet.

Her eyes are bright, her step alert;
 Her spirit joys to know
 Herself a wave of this lifetide
 That surges to and fro;

Her own allotted task a work
No hand but hers may do.

The flaunting show of wealth and pride
Are passed unheeded by;
No art is there to swerve her steps
Or win one envious sigh,
But lo! a window full of flowers
Has caught her ardent eye.

Today wild asters of the wood
The place of honor hold.
They bring a glimpse of heaven's own blue
And sunlight's peerless gold;
And memories of far-off things
Their petals fair unfold —

Of wind-swept hills and perfumed vales
Where dreaming sunbeams lie
Upon a myriad swaying blooms
That almost seem to vie
In color and in loveliness
With yon low-bending sky;

Of forest stillness that enfolds
In warm and close embrace
A thousand little loves that know
The smile on Nature's face,
And find within her sheltering arms
A blest abiding place.

The business girl amid the toil,
The hurry, and the din,
Feels that the wild has opened wide
Its arms to take her in;
She knows that all true things and sweet
Are still her own to win.

Tell what this poem means. What lines in the poem seem to you especially good? What are some effective nouns?

verbs? adjectives? Write a prose paraphrase of any one stanza.

A First Principle of Vivid Description: The Fundamental Image. — Description is in reality a kind of exposition — it explains the appearance of things. Description may be of various kinds — one may describe the interior or exterior of a house, an inanimate object of some sort, a landscape or a



THE HORSE SHOE CURVE ON

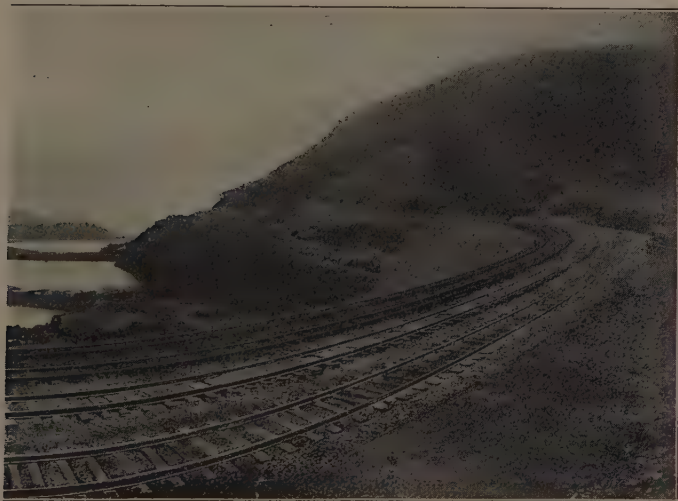
sea view, a person or some other living object, anything which is perceptible to the sense.

How shall one go about such description?

First, one ought, wherever it is possible to do so, to lay out a *plan*, an *outline*, a *map* as it were, of the object to be described. Often the whole impression can be built around what is sometimes called "the fundamental image" or idea. In geography you have been told, for example, that Italy is like a boot, Cape Cod like an arm bent at the elbow,

the southern peninsula of Greece like a mulberry leaf, Monterey like a fishhook. When Victor Hugo wished to describe the field of the Battle of Waterloo, he said:

Those who would get a clear idea of the Battle of Waterloo have only to lay down upon the ground in their mind a capital A. The left stroke of the A is the road from Nivelles, the right stroke is the road from Genappe, the cross of the A is the sunken road from Chain to Braine Alleud.



THE PENNSYLVANIA RAILROAD.

Exercise

(a) Write a sentence that would serve as an outline for a description of the Horse Shoe Curve as pictured above.

(b) Using your sentence as a topic sentence, write a paragraph describing the Horse Shoe Curve scene. The following facts may help you:

The curve is on the main line of the Pennsylvania Railroad, just west of Altoona, Pa., in the heart of the Alleghany Mountains. It consists of four tracks.

Figures of Speech. — This method of description may occasionally be applied even to persons. Thus Dickens speaks of Mrs. Fezziwig as "one vast substantial smile." Incidentally, he uses a striking and unusual expression.

When a writer or speaker departs in this way from ordinary language, he is said to use figurative language, or a *figure of speech*. This device often makes a bit of description strikingly clear or forceful. There are figures concerning which you will hear more in a higher grade. The most common are the following three:

1. *Simile* (sĭm-ĭ-lē) — a comparison or likening of one object to another by means of such terms as *like*, *as*, *so*, etc.; for example, "He was as shrewd as a fox." A simile may, therefore, be defined as a *direct* comparison of unlike things that have a strong resemblance in one respect.

2. *Metaphor* — a likening of one object to another by asserting it to be that object; for example, "He was a fox in his business deals." The comparison in this case is said to be *implied*.

3. *Personification* — a type of metaphor which treats lifeless objects, abstract thoughts, or lower animals as if they were human; for example, "The sun glared fiercely."

Exercises

1. Devise similes to describe three of the following: a brand of soap, a brand of silk, comfortable shoes, a phonograph, a magazine, milk.

(a) Turn each of your similes into a metaphor.

2. Pick out the comparisons in the following, telling what things are compared:

1. Getting ready for a vacation in the Adirondacks is like packing up your troubles in your old kit bag. 2. This trunk is as strong as the American battle line. 3. The sunset was a lake of golden fire. 4. Our Zero Suits are as cool as a breath from the

Arctic. They are almost as light as a palm leaf fan. They are so light that a breath of air rustles the fabric. 5. The optimist looks into the darkness and sees a light; the pessimist blows it out. 6. This action placed a pistol at the breast of the team's opportunities. 7. These neckties stand out as a slither o' lean from the fat of commonplaceness. 8. Buy an auto and give up being rattled around like a pea in a box. 9. That summer John had about as much privacy as a goldfish. 10. This motor can unleash eighty horsepower.

3. How would each of the sentences in the preceding exercise be expressed in non-figurative language?

4. Select the figures of speech in the following:

1. Since Mary Smith burst into the limelight of school activities, everybody has been talking about her. 2. The nurse disseminates help and cheerfulness as spontaneously as the flowers shed perfume. 3. His speech in our auditorium electrified us. 4. It's a slap in the face of his reputation. 5. Advertising is the wireless of business. 6. Our shortstop was so careless that he came to be regarded as the vulnerable heel of the team. 7. Our suits for young men are lithe, slender — like the antelope in its graceful bearing. 8. An old text-book is a dangerous tool to use. 9. Your motor robs you of fully one-fourth of your oil and gas. 10. Get one of our \$175 fur-lined overcoats. The collar of Hudson seal lies as easy about the neck as fame on the brow.

5. Analyze the figures of speech in the following; that is, tell what each means, and whether it helps in making the meaning clear:

1. Bill Jones was delving into the inky mysteries of bookkeeping. 2. He was steering head on into a problem that was as deep and bottomless as the Dead Sea. 3. His beaming countenance lost a bit of its smile. 4. I'm telling you, man, there is a streak of yellow in this business. 5. I don't care if the bell is ringing like a fire alarm. 6. There is a bed-rock reason at the bottom of this trouble. 7. A new interest leaped into Jones's blue eyes. 8. I noticed the open face of the letter staring up at me. 9. It told about a simple system of records that would throw a spotlight on the cracks and

leak-holes in a fellow's business, so that he could putty them up and get what was coming to him. 10. I could not afford to keep plugging along at the old mule-team pace.

6. Examine the following set of figures of speech selected from advertisements.

1. Wearing these shoes is like walking on velvet. 2. Radio-light on your watch dial will make the figures shine like a firefly in the dark. 3. The Sonora is as clear as a bell. 4. These giant bathtowels are as thick as rugs, and almost as big. 5. Our girls' dresses department offers a garden full of smocks. 6. This steel filing cabinet is built like a skyscraper. 7. This tire is as faithful as your good old dog. 8. The new Edison phonograph possesses the power of Aladdin. 9. This dress goods is as light, soft, and dainty as a spring breeze. 10. Girls are wearing awning skirts this summer.

7. Bring to class two clippings of newspaper or magazine advertisements containing similes.

8. Rewrite the following without using figures of speech.

1. One by one, my dreams faded from rose color to ash. 2. I wanted to know which clerks are the drones. 3. My new methods revealed the facts more clearly than an X-ray. 4. They don't give you an ironclad, steel-riveted guarantee. 5. It points out the weak things in the whole chain of your business. 6. It would be like painting the lily, or perfuming the rose. 7. Using our rubber heels makes walking on hard city streets like walking on a golf green. 8. To aim this pistol is as easy as pointing your finger.

9. Write a list of twenty articles such as may be purchased in retail stores; for example, shoes, sweaters, neckties.

10. Write a simile describing each of the articles in your list, such as could be used in an advertisement; for example, "These sweaters are as warm as the south wind." Try to avoid trite comparisons.

11. Write a conversation between two people, using as many similes as possible and bringing out a description of one of the following:

- (a) A new bungalow, apartment house, school building, or gymnasium.
- (b) A new automobile.
- (c) A new picture.
- (d) A new stove or furnace.
- (e) A new confection.

A Second Principle of Vivid Description: The Point of View. — Secondly, you must keep a definite *point of view*. That is, you must make up your mind just where you are — from what place you are viewing the object you are describing. You may, of course, move around, but your moving must be natural. You may not say that from the top of the Woolworth Building in New York the people on the street look like dwarfs, and then go on to tell minute details that you could not possibly see from where you are.

Some one has pointed out that even so great a writer as Sir Walter Scott sometimes failed to retain a clear point of view. In *Ivanhoe*, for example, there is a scene where some persons are seated at a table in a castle-hall at night, and a stranger enters. Now, Scott is quite right in describing the stranger's appearance and dress, but he is at fault in that he goes to the length of describing his feet, shoes, and stockings. The room was poorly lighted, and these details were certainly not apparent.

Exercise

(a) Study the two pictures of the boy on pages 164 and 165. What difference do you note as to point of view? Where was the camera placed in each case?

(b) Assuming the camera's position as your own point of view, describe, in a few sentences for each, first the "long shot" and then the "close-up" of the boy.

A Third Principle of Vivid Description: Characteristic Details. — Thirdly, *characteristic details* must be selected for



A "LONG-SHOT" PICTURE.

description. That is, those details must be mentioned, wherein an object differs from other objects. In order to do this vividly and delicately, we must observe with the

minutest care, we must notice the little points which distinguish two objects that otherwise seem exactly alike.



A "CLOSE-UP" PICTURE.

The most famous instance of deliberate training to select characteristic details for description may be found in the career of the great French short-story writer, Guy de Mau-

passant, whose uncle, Gustave Flaubert, himself a famous novelist, endeavored to teach Maupassant how to write.

He told him that "it is a question of regarding whatever one desires to express long enough and with attention close enough to discover a side which no one else has seen, and which has been expressed by nobody. The smallest thing has in it a grain of the unknown. Discover it. In order to describe a fire that flames or a tree in the plain, we must remain face to face with that fire or that tree until for us they no longer resemble any other tree or any other fire."

Having, moreover, impressed on de Maupassant the fact that there are not in the whole world two grains of sand, two insects, two hands, or two noses absolutely alike, he forced him to describe a being or an object in such a manner as to individualize it clearly.

"When you pass," he said to Maupassant, "a grocer seated in his doorway, a janitor smoking his pipe, a row of cabs, show me this grocer, and this janitor, their attitude, their entire physical appearance, so that I shall not confound them with any other grocer or any other janitor; let me see, by a single word, wherein one cab-horse differs from the fifty others that follow or precede him."

Notice how Charles Dickens, in the following passage from *The Old Curiosity Shop*, has tried to make such distinctions:

Think of a sick man, in such a place as Saint Martin's Court, listening to the footsteps, and in the midst of pain and weariness, obliged, despite himself (as though it were a task he must perform) to detect the child's step from the man's, the slipshod beggar from the booted exquisite, the lounging from the busy, the dull heel of the sauntering outcast from the quick tread of an expectant pleasure-seeker.

The same difference between footsteps has been delicately expressed by that wonderful blind and deaf writer, Helen Keller:

Footsteps, I discover, vary tactually according to the age, the sex, and the manners of the walker. It is impossible to mistake a child's patter for the tread of a grown person. The step of the young man, strong and free, differs from the heavy, sedate tread of the middle-aged, and from the step of the old man, whose feet drag along the floor, or beat it with slow-faltering accents. On a bare floor a girl walks with a rapid, elastic rhythm which is quite distinct from the graver step of the elderly woman.

Miss Keller, in another passage, has made some other fine distinctions:

The coolness of a water lily rounding into bloom is different from the coolness of an evening wind in summer, and different again from the coolness of rain that soaks into the hearts of growing things and gives them life and body. The velvet of the rose is not that of the ripe peach or of a baby's dimpled cheek. The hardness of the rock is to the hardness of wood what a man's deep bass is to a woman's voice when it is low. When I think of hills I think of the upward strength I tread upon. When water is the object of my thought, I feel the cool shock of the plunge and the quiet yielding of the waves that creep and curl and ripple about my body.

Exercises

1. Make a list of characteristic details to describe the sailors and the captain pictured on page 168. These are not ordinary "tars." They are Annapolis Midshipmen who live the life of common sailors during their summer cruises on battleships. In the center of the picture is Captain Ridley McLean, of the flagship Arkansas. He is inspecting the division as part of their training for duty as officers on board ship after graduation from the U. S. Naval Academy.

(a) Beginning with a topic sentence write a descriptive paragraph emphasizing the details you have listed.

2. Describe a pupil in your English class or one of the teachers in your school emphasizing characteristic details. Do not mention the pupil's or the teacher's name.

(a) Read your theme in class. See how many pupils recognize the person described.

3. Write a half-page description of a boy or a girl whom you know very well — your best friend. Emphasize characteristic details that individualize this particular person.

A Fourth Principle of Vivid Description: The Appeal to the Senses. — Fourthly, one should emphasize in description



INSPECTING A DIVISION OF MIDSHIPMEN.

impressions derived from the senses — details of sight, sound, smell, taste, and touch; and one should mention color as part of a picture. In other words, avoid vagueness. Be concrete, be specific, pick out details that convey the object from a physical viewpoint. Notice how well Helen Keller has done this in the passages that have just been quoted. Here is a series of four pictures of Autumn as

John Keats saw her in vision: notice how clear each of the pictures is:

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers;
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cyder-press, with patient look,
Thou watchest the last oozings hours by hours.

Lord Byron paints a fine night picture in his *Manfred*, and in the course of it introduces some well-marked images of sounds:

I do remember me, that in my youth,
When I was wandering, — upon such a night
I stood within the Coliseum's wall,
Midst the chief relics of almighty Rome;
The trees which grew along the broken arches
Waved dark in the blue midnight, and the stars
Shone through the rents of ruin; from afar
The watchdog bayed beyond the Tiber; and
More near from out the Caesars' palace came
The owl's long cry, and, interruptedly,
Of distant sentinels the fitful song
Begun and died upon the gentle wind.

Smell appeals interestingly in this poem by Richard Butler Glaezner:

Were you to drop me blindfold in places I have been,
I'd name them by their smell alone, as miners gold from tin.
The smoky smell of London's not the sour smell of Cork,
Nor the stony, gasoleney smell of traffic-jammed New York.

In Bermuda it is whitewash mixed with cedar, sage, and brine;
In Lakewood it is essence of concentrated pine;
In Paris it is pungent whiffs from boulevards of wood
Spiced with garden-truck, *vin-ordinaire*, and cooking that is good.

It is limes in Dominica plus coco, filth, and musk;
At New Orleans, that river smell, especially at dusk;
At Gloucester it is codfish, though the fleet is on the Bank;
In Chicago, of the stockyards, all that's butchered, dead, and rank.

Not only are there different smells for every different place,
But different ones for different trades and every different race.
And what's the need of manifests to know a steamer's freight
When her cargo's sugar, rubber, wool, or onions by the crate?

So I relive adventures, am whiffed from here to there,
Say, Liverpool to Canton, Saigon to Saint-Nazaire,
Wafted by rich aromas or a savor or a stench
From chop-sueys or chop-houses or a café really French.

How appetizingly Leigh Hunt appeals to the sense of taste in this description of a shop window!

There is great beauty, as well as other agreeableness, in a well-disposed fruiterer's window. Here are the round piled-up oranges, deepening almost into red, and heavy with juice; the apple, with its brown-red cheek, as if it had slept in the sun; the pear, swelling downwards, and provocative of a huge bite in the side; thronging grapes, like so many tight little bags of wine; the peach, whose handsome leathern coat strips off so finely; the pearly or ruby-like currants, heaped in light, long baskets; the red little mouthfuls of strawberries, ditto; the larger purple ones of plums, whose old comparison with lips is better than anything new; mulberries, the deep black-watered fountains; the swelling pomp of melons; the rough, inexorable-looking cocoanut, milky at heart; the elaborate elegance of walnuts; the quaint cashoo-nut, almonds, figs, raisins, tamarinds, green leaves.

To give an impression of touch one cannot do better than quote once more from Miss Keller, who has made poetry out of her fingers:

The delicate tremble of a butterfly's wings in my hand, the soft petals of violets curling in the cool folds of their leaves or lifting sweetly out of the meadow grass, the clear, firm outline of face and limb, the smooth arch of a horse's neck and the velvety touch of his nose — all these, and a thousand resultant combinations, which take shape in my mind, constitute my world. The pleasing changes of rough and smooth, pliant and rigid, curved and straight in the bark and branches of a tree give the truth to my hand. The immovable rock, with its juts and warped surface, bends beneath my



PRESENT-DAY AMERICAN INDIANS.

fingers into all manner of grooves and hollows. The bulge of a watermelon and the puffed-up rotundities of squashes that sprout, bud, and ripen in that strange garden planted somewhere behind my finger-tips are the ludicrous in my tactual memory and imagination.

Exercises

1. Write ten sentences that describe articles in a way to appeal to the eye. Make a list of ten things you would like

to buy, for example, and then try to visualize them. Let your sentences be lively and original. The following words and phrases, which are selected from Roget's excellent *Thesaurus*, edited by Dr. Mawson, will serve as a little treasury of ideas:

Light, gleam, ray, beam, glimmering, flame, spark, sunbeam, moonbeam, aurora, dawn, glint, flood of light, phosphorescence, radium, flush, halo, scintillate, flash, blaze, lightning, luster, sheen, glory, shimmer, reflection, glossy, tinsel, spangle, brightness, brilliance, splendor, dazzling, luminous, radiance, illumination, shine, glow, glitter, glisten, twinkle, flare, flicker, sparkle, brighten, kindle, strike a light, lustre, burnished, glassy, sunny, dark, dusk, shadow, dim, pale, cloudless, clear, twilight, shades of evening, firelight, muddy, leaden, limelight, will-o'-the-wisp, Jack-o'-lantern, glow-worm, firefly, gaslight, electric light, fireworks, rocket, searchlight, lighthouse, the sentinel stars, crystal, smoky, murky, transparency, opalescent, milkiness, pearly, hue, tint, paint, dye, stain, rich, gorgeous, gaudy, gay, garish, hue, mellow, whiteness, snowy, chalky, lily, ivory, silver, whitewash, swarthy, jet, ink, ebony, coal, pitch, sooty, charcoal, raven, crow, creamy, nocturnal, gray, russet, brown, tan, bay, dapple, auburn, chestnut, nut-brown, chocolate, mahogany, sunburnt, red, scarlet, vermilion, carmine, crimson, pink, carnation, maroon, purple, rosy, ruby, green, emerald, pea-green, olive-green, grass-green, apple-green, yellow, lemon-colored, saffron, yolk, topaz, golden, sandy, primrose, canary, amber, straw-colored, amethyst, blue, indigo, azure, sky-blue, sapphire, turquoise, orange, copper, brass, gilded, rainbow, iris, tulip, peacock, butterfly, mackerel, sky, zebra, marble, mosaic, tattooed, embroider, pied, motley, freckled, peep, stare, sight-seeing, watchtower, theater, amphitheater, arena, vista, horizon, bird's-eye view, goggles, eagle-eyed, behold, perceive, squint, blink, mirage, telescope, opera glass, moving picture, dreamy, silhouette.

2. Write ten sentences descriptive of articles that appeal to the sense of hearing. After you have made a list of things, use words from the following list in your sentences. The sentences need not be long.

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Sound, noise, sweet strain, sonorous, resonant, human voice, acoustics of the theater, audible, distinct, phonetic, stillness, peace, hush, lull, silence, quiet, muffle, muffler, chug-chug, loudness, powerful voice, blare, clang, clatter, roar, uproar, racket, hubbub, trumpet blast, announce with a flourish of trumpets, fanfare, peal, swell, blast, alarm clock, tick-tick, boom, artillery, thunder, cannon, bellow, rend the air, fill the air, murmur, hum, whisper, float on the air, gentle, soft, gurgling, snap, rapping, report, thud, burst, explosion, click, crash, drumming, tattoo, whirr, pit-a-pat, patter of rain, chime, buzz, bass, baritone, soprano, piano recital, violin, clink, silencer, echo, jingle, zip, whistle, toot, scream, bark, squeak, yell, screech, cheer, cuckoo, neigh, purr, coo, twitter, chirp, melody, tone, organ, diapason, chords, ragtime, syncopation, chorus, oratorio, composer, Hallowe'en, New Year's Eve, orchestra, concert, trombone, minuet, lullaby, band, nightingale, canary, choir, horn, trill, warble, banjo, guitar, dictaphone, phonograph, speaking trumpet, megaphone, audience, rattle.

3. Write ten sentences descriptive of articles that appeal to the sense of smell. First make a list of ten or more things; then describe each. The following words will be suggestive:

Odor, scent, fume, essence, trail, exhale, sniff, nose, inhale, pungent, gasoline, redolent, fragrance, aroma, bouquet, aromatic, bay rum, aloes wood, hoarhound, incense, musk, frankincense, myrrh, all the perfumes of Arabia, balm, nosegay, sachet, smelling bottle, cologne, perfumer, spicy, rose, violet, kitchen bakery, lilac, lily, drug store, park, springtime.

4. Write ten sentences descriptive of articles that appeal to the sense of taste. Select words from the following series:

Taste, flavor, gusto, savor, relish, twang, smack, tang, palate, tooth, tongue, stomach, savory, tickle the palate, smack the lips, mustard, seasoning, spice, salt, pepper, pickle, curry, caviare, appetizer, pimento, zest, tasty, dainty, rich, delicious, ambrosial, appetizing, sweetness, sugar, syrup, molasses, honey, conserve, preserve, jam, licorice, marmalade, plum, apple butter, caramel, maple syrup,

taffy, pastry, pie, tart, dumpling, pudding, luscious, walnut, almond, ice cream.

5. Make a list of ten articles that are associated with movement, such as a baseball, a runner, automobiles, electric fans, rubber heels. Write a sentence about each, describing motion in a way to appeal to the sense of sight. Select words from the following:

Stream, flow, run, stir, step, pace, tread, stride, gait, footfall, velocity, clip, budge, pass, flit, tramp, march, excursion, tour, ramble, pilgrimage, promenade, stroll, outing, ride, drive, airing, caravan, depot, trolley, locomotive, aëroplane, paddle, trot, prance, canter, frisk, swim, voyage, sail, cruise, balloon, car, boat, steam, fly, soar, passenger, buffet the waves, comet, cyclist, wheelman, bicycle, jockey, cab, taxicab, chauffeur, carriage, express, reindeer, truck, motor-truck, gocart, ice skates, roller skates, runabout, roadster, ship, liner, ocean, greyhound, yacht, trunk, baggage, swift, speed, zigzag, push, pressure, propeller, bullet, ball, quoit, discus, baseball, bat, throw, fling, toss, heave, hurl, rebound, pour, sputter, gulp, mastication, brush, whet, drink, rake, leap, fall, tumble, dance, plunge, dip, dive, circulate, twist, twirl, whisk, roll, hinge, swivel, bowl, wave, oscillate, vibrate, wriggle, stagger, totter, reel, unfold, throb, palpitate, bubble, bustle, wield, flap, spin, revolve.

6. Examine the picture of the hikers stopping at the brook shown on page 175. Imagine yourself at the spot. Write a pleasant description of what you would see, hear, taste, touch, and smell.

Outlines for Description. — If one does these four things: seeks a fundamental image, keeps a definite point of view, gathers characteristic details, and includes impressions from as many of the senses as possible, one has the material for good description. Ask yourself these questions: Are there any odd or unusual details in this object? Does it appeal to sight? sound? taste? smell? touch? What is its coloring? What general impression does it give? Can I compare it to any other object? From what point of view can I best

describe it? Have I included in my description any details that I could not observe from my chosen point of view?

In describing a house or a room, one might give first a general impression, then the most striking feature. Or one might take it systematically, from top to bottom or from side to side. The interior of a house might be described chronologically — that is, one might walk from one part to



GIRL HIKERS HALTING AT A BROOK FOR REST AND REFRESHMENT.

another, from one room to another, and tell what one saw as one walked along. The writer of a description of a landscape might keep in mind what the professional painter often does. He concentrates on the high light or center of interest; he calls attention then to details in the background, the middle distance, and the foreground; and he concludes perhaps with some attempt to bring out the significance or meaning of the whole.

The description of a person succeeds best when it begins with a rapid instantaneous impression — such an impression as we usually get when we meet a person for the first time. Study Dickens for examples of such impressions. In addition there may be given details as to height and build, appearance of the face, garb, bodily movements, and the like. In all these descriptions an effective comparison or figure of speech often helps to produce vividness and clearness.

Exercises

1. Describe one of the following:

- (a) A motorcycle policeman coming down the street and going past you.
- (b) A taxicab arriving at the railroad station and discharging a passenger.
- (c) A boy on a "scooter."
- (d) Going down in an express elevator.
- (e) An aeroplane flying overhead.
- (f) Riding in an open or a closed trolley car, or a subway train.
- (g) Riding in an express train.
- (h) Riding on a scenic railway.
- (i) Going down the chute at the bathing beach.

Underline every *verb* in your description. How many of these verbs describe sound? Have you made use of other senses than those of sight and hearing? Can any of the verbs be improved?

2. Describe one of the following:

- (a) An open trolley car as it passes you on the street.
- (b) An express train as it passes the station where you are waiting for a local.
- (c) The locomotive of a freight train as it passes under a bridge.
- (d) An interesting trolley-conductor you know.
- (e) A typical taxi-driver.

Underscore each *adjective* in your description once, and each *verb* twice. Which seems to have more descriptive power, the adjectives or the verbs? Why?

3. Read these descriptive lines. Then go where you can observe either fishes in a bowl, a canary in a cage, a dog chained to a kennel, a cat by a fire, or chickens in a coop. Write a brief description of your impressions.

AT THE AQUARIUM

Serene the silver fishes glide,
 Stern-lipped, and pale, and wonder-eyed!
 As through the aged deeps of ocean,
 They glide with wan and wavy motion!
 They have no pathway where they go,
 They flow like water to and fro.
 They watch with never winking eyes,
 They watch with staring, cold surprise.
 The level people in the air,
 The people peering, peering there:
 Who wander also to and fro,
 And know not why or where they go,
 Yet have a wonder in their eyes,
 Sometimes a pale and cold surprise.
 — From *Child of the Amazons*, by MAX EASTMAN.

4. Describe briefly one of the children pictured on page 127. Give the child a definite name and try to individualize your description by characteristic details.

5. Write a sketch of the appearance of some local person of importance, using as a model one of the articles about prominent people usually found in magazines.

6. (a) Note the effectiveness of this poem by a little girl only nine years old. Read it aloud to yourself.

DANDELION

O little soldier with the golden helmet,
 What are you guarding on my lawn?
 You with your green gun

And your yellow beard,
Why do you stand so stiff?
There is only the grass to fight!

— HILDA CONKLING.¹

(b) Write an imitation of this poem.

7. From what point of view would you describe the battleship pictured on page 14. What fundamental image do



A PRIMITIVE BAKESHOP.
Making Bread in Hayti.

you see? Beginning with a good topic sentence, write a brief paragraph describing the ship.

8. Describe the primitive bakeshop shown on this page and compare it with a modern gas range or electric oven.

What Practical Description Is. — In business the main use of description is as an aid to selling. So far as the profit-seeker is concerned, good description is the kind of image-

¹ Reprinted by permission from *Poems by a Little Girl*, copyright 1920 by Frederick A. Stokes Co.

making that will create in the hearer a desire for the thing described. It must make one want to buy. If one does not feel like having the thing described, the description has no business value. The following, for example, is pure description:

The towering building lifts its glittering steel-and-terra-cotta structure through a sheer height of 785 feet from the sidewalk.

The agent in charge of renting offices in the building would say:

You will feel proud of your office in this towering building, which lifts its glittering steel-and-terra-cotta structure through a sheer height of 785 feet from the sidewalk.

In the following advertisement of shellfish, similarly, the sense of taste is appealed to in a business-like way; that is, the reader is tempted to order the food the flavor of which is described:

JAPANESE CRABMEAT

A particularly toothsome variety of crab is found in the cold, deep waters of Japan. The meat is of a delicate pink and white color, sweet and very tender. For salads and many other appetizing and dainty dishes, it is perfect. Parchment-lined tins insure its purity and freshness. Have a few cans in your pantry always.

What a pleasing general impression, again, is given by this description of hotel apartments:

APARTMENTS

Won't you step into one of these apartments that are part of the big nest of new Cleveland homes that it is such a joy to live in?

Everything is in good taste: a quiet rug; blue, rose, or brown hangings; shaded lamps; a deep, comfortable couch; inviting chairs — this is the living room. Mahogany, ivory, or walnut in the bedroom, a little reading table, great closets with shelves, and electric lights, and everything just ready for the occupant to

come in. What a view! Large windows overlooking the park, or giving a glimpse of the lake, looking South, West, North or East. Everything is very convenient and up-to-date. There is no kitchen nor maid's room to bother with, since this service is given you in the rent without extra charge. One room and bath, two, three, four or five, in fact as many as you need, are to be had.

Do step down there and look at one of those cozy apartments to live in next winter. But hurry, for others are looking there too.

Adapting Description to the Reader. — Especially in describing a commercial article, we must consider the attitude of the reader. For example, an automobile salesman, when talking with a woman, would probably emphasize the general appearance of the car — the upholstery finish, the color-scheme, the cushions, the fenders, the running boards, the tonneau, and the like — and, perhaps the easy riding qualities of the car as secured by the long springs. The same salesman, when dealing with a man, would probably emphasize the power of the engine, its smoothness, the materials used in mechanical construction, and the economy of operation. In chatting with the chauffeur or mechanic, the selling expert would point out those features that make for simplicity of operation and up-keep, and he would show how easily the parts of the engine could be obtained for repairs.

A real estate man, in describing a house, would be unwise to emphasize details that the prospective customer is not particularly interested in, no matter how attractive these features may be. Perhaps the customer is chiefly concerned about a large yard for the children to play in; perhaps his chief interest is the nearness to a school, or to a railroad station. In such cases, the real estate man would be wasting time exercising his powers of description if he were to tell all about the new decorations or the new plumbing.

Description of farm utensils, since they are to be read by farmers, must be written in the simple, direct language of

the farmer. On the other hand, descriptions of expensive wearing apparel or household furniture, intended to be read by wealthy society people, perhaps would be phrased in a more ornate style.

Exercises

1. In the following bits of practical description, point out the words or phrases that have descriptive value. To which sense does each appeal?

(a) Our new suits for young men are the apex of attractiveness — full-chested, trim of waist, graceful in every line. Let us show you our new double-breasted model for spring — athletic, vigorous, smart — a model that will fit you well and hold its shape.

(b) As the hands of Big Ben count the steady tick-tick of the seconds and minutes, every wheel turns on needle-fine pivots of polished steel.

(c) Our leather belting has a bulldog frictional grip. It is tough, strong, pliable, elastic. It takes the side-slapping of shifters and comes back for more.

(d) The limousine has the stillness necessary for quiet conversation. Free from the scraping of noisy gears, you will enjoy in our closed car the tranquility of a drawing-room. The softly cushioned interior of the car enhances the delightful quietness.

(e) See what tasty, appetizing muffins you can make from this flour. They will be delicious!

2. Make a list of five important parts of an automobile engine, a sewing machine, or any other apparatus or device with which you may be familiar.

(a) Write a paragraph describing any one part.

3. Take a walk in the shopping district for the purpose of observing some hats displayed in the windows of retail stores. Take note of the hats that especially interest you. Go home and write a paragraph describing one hat. Let your description be such as would be likely to interest the reader in buying a hat.

4. Assuming that the house in which you live is for sale, write a fifty-word newspaper advertisement, offering to sell the house at a certain price and giving a general idea of the property.

(a) Assuming that you have received inquiries from possible purchasers concerning the house in which you live, as a result of the advertisement in the newspapers, write a brief outline describing the property, such as could be mailed to each inquirer. Your outline should give one a clear idea of the features of the property.

(b) Come prepared to point out all the adjectives you have used. Could any of these be made more effective? How?

5. Construct an outline or make a series of notes for a short theme on one of the following topics, which may be divided among the entire class, each row taking a different room for description. Information on any of the topics can be obtained in any department store or in the public library.

(a) A labor-saving laundry.

(b) An efficient kitchen.

(c) A hygienic bedroom.

(d) An artistic drawing-room.

(e) A comfortable living-room.

(f) A home gymnasium.

(g) A well-equipped home library.

(h) A pleasant dining-room.

Write the theme.

6. Study the picture of the Indians on page 183. Then describe a typical Indian dance, remembering that such dances are usually either prayers for rain or thanks for good crops.

A Dictionary of Synonyms as an Aid to Descriptive Writing. — Have you ever used a dictionary of synonyms? If you have not, you have still to discover what a wonderful help such a book is to those who wish to excel in their English

work. Books of synonyms group together all the important words and phrases that are related in meaning, so that by looking up any one word you can get a great many other words related to the same idea. Roget's *Thesaurus*, already mentioned, is probably the best.

Thus, suppose you want words to express the meaning of *smooth* in the sense of "not rough." Among such words are *sleek, glossy, silken, silky, downy, velvety, slippery, glassy*; and



AN INDIAN DANCE AT TAOS, NEW MEXICO.

there may also be suggested a number of similes — *smooth as ice, as glass, as velvet, as oil*. Often antonyms, — that is, words of opposite meaning — are given, in case these may be likewise needed.

Review Exercise: Discussion of Description

(All answers should be given in clear, complete sentences.)

1. Define the term *description*. To what does description appeal?

2. Bring to class some touches of description that you have heard recently in everyday conversation or that you have come across in a newspaper or a magazine article.

3. What must vivid description do? How does the painter in words compare with other artists? Does he describe scenes as well as a painter, or sounds as well as a musician?

4. What is meant by the term *point of view*? By *characteristic details*? By *fundamental image*?

5. How may color be employed in descriptions? Find some good examples in a novel or in newspaper or magazine advertising.

6. How may figures of speech aid description? Find some good instances in letters or advertisements or in your general reading.

7. How should description be adapted to the reader?

8. What is a book of synonyms? What is it for? How would it help you in writing descriptions?

TECHNICAL DRILL

Punctuation

RULE 15: Use the period after an abbreviation unless an apostrophe is used in the abbreviation. Use the period after "per cent." as after any other abbreviation. *Mr.*, *Mrs.*, and *Mme.* are always followed by a period — *Miss* never. (Can you explain why? Let a pupil look up the derivation of these words.)

Spelling

Memorize the following rule and learn to pronounce and spell these words accurately:

I

A silent *e* at the end of a word is retained before the suffix beginning with a consonant, and dropped before a

suffix beginning with a vowel. But if a word ends in *ce* or *ge*, the *e* is kept before *a* and *o*. Words that end in *ie* drop the *e* and change the *i* to *y* before the suffix *ing*.

Examples:

exciting	coming	changeable
excitement	dining	tying
conceivable	hoping	dying
amazement	peaceable	spongy

Exceptions: *singeing* and *dyeing* (to avoid confusion with *singing* and *dying*), *truly*, *duly*, *shoeing*, *hoeing*, *judgment*, *awful*, *argument*.

II

here	dropped	volume
there	Poseidon	all right
where	running	forty
stairs	outdoors	rough

Word Study

1. Distinguish between

- (a) *sincerely* — honestly, frankly;
- (b) *faithfully* — steadfastly, constantly;
- (c) *cordially* — heartily, warmly; and
- (d) *truly* — really, truthfully.

Tell in what kind of letter you would use each of these as a leave-taking.

2. Distinguish between

- (a) *defective* — incomplete, faulty, imperfect; and
- (b) *deficient* — lacking in some quality or element.

Use each of these words correctly in a sentence.

Reading

Read over carefully the poem by Mr. Glaezner on page 169 f., dealing with the sense of smell. Be sure you can pronounce every word and can give its meaning. Look up the

location of any places he mentions that you have never heard of before. Come prepared to read this poem effectively. Note that the lines rhyme in pairs.

Exercises

1. Have you ever seen a collection of coins? Have you any different kinds of coins at home? How do the coins of different countries differ in weight, size, inscriptions, and other details? Mention the names given to some of the coins of England, France, Italy, Spain, Russia, and Germany. Bring in a report on a visit to the coin collection at some museum or on a book devoted to the subject, — W. Carew Hazlitt's *The Coin Collector*, for example.

2. Write a paragraph describing one of the following:

- (a) A certain type of spark plug.
- (b) A certain type of lighting system
- (c) A certain make of alarm clock.
- (d) A certain brand of paint.
- (e) A certain brand of flour.
- (f) A certain make of rubber heels.
- (g) A certain brand of coffee.
- (h) A certain kind of breakfast food
- (i) A certain kind of candy.
- (j) A certain make of bread

3. Using comparisons and contrasts and looking up lists of antonyms beforehand, write a descriptive paragraph pointing out the difference between any of the following:

- (a) Boys' hats and girls' hats.
- (b) Men's hats and women's hats.
- (c) Winter sports and summer sports.
- (d) Walking and automobiling.
- (e) Social stationery and business stationery.
- (f) An aëroplane and a hydroplane.
- (g) An office and a schoolroom.
- (h) The main street in our town on Sunday morning and on a week-day.

- (i) The ticket collector before the game and after the game.
- (j) The team before the game and after the game.
- (k) A good student and a poor student.
- (l) The lunchroom before and after lunchtime.
- (m) An ordinary class-room and an outdoor school as pictured on this page.



AN OUTDOOR SCHOOL AT HUNTINGTON LAKE, CALIFORNIA.

4. Examine carefully the frontispiece of this book. Then write a description of the statue, paying particular attention to the mood or feeling the sculptor arouses in you.

5. Look closely at the cover design or at one of the cartoons or drawings in the latest issue of a magazine. What details do you notice? How many of these would have to be omitted if you tried to describe the picture in words? On the other hand, how many details could you give in words that the artist cannot give by means of lines and colors? Which is better, a drawing or a verbal description? Justify your answer.

6. Suggest ideas for a number of cartoons on political or school topics. Tell what lettering should go on these. If you have any artistic talent, submit one or more of these cartoons to the editor of either your school paper or your town paper.

7. Observe the strong contrast between the scenes illustrated on pages 34 and 70. Write a theme of two paragraphs describing these pictures so as to bring out the contrast sharply.

8. Describe a structure you admire as a work of engineering. Here are suggestive titles:

- (a) A skyscraper I admire.
- (b) A wonderful bridge.
- (c) A beautiful arch.
- (d) The greatest monument I have ever seen.

9. Describe a place you have visited or a trip you have taken. Do not tell a story, but give a picture of what you have seen suitable for use in a pamphlet to be issued by a City Publicity Bureau or a Board of Trade. Here are some suggestions:

- (a) A famous monument.
- (b) Our town hall.
- (c) The finest building in ———.
- (d) Some historic sites.
- (e) Pleasant excursions by water.
- (f) A scene at the beach.
- (g) A visit to the state capital.
- (h) A visit to Washington.
- (i) A sail up the Hudson.
- (j) On the Mississippi.
- (k) On the Great Lakes.
- (l) Yellowstone Park.
- (m) Visiting Niagara Falls.
- (n) The Rockies.
- (o) A neighborhood park.
- (p) In the mountains.

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10. Read the following selection carefully. Then write a description of a hot day in a rural section of your own state.

A HOT DAY IN CALIFORNIA

All about him the country was flat. In all directions he could see for miles. The harvest was just over. Nothing but stubble remained on the ground. With the one exception of the live-oak by Hooven's place, there was nothing green in sight. The wheat stubble was of a dirty yellow; the ground, parched, cracked, and dry, of a cheerless brown. By the roadside the dust lay thick and grey, and, on either hand, stretching on toward the horizon, losing itself in a mere smudge in the distance, ran the illimitable parallels of the wire fence. And that was all; that and the burnt-out blue of the sky and the steady shimmer of the heat.

The silence was infinite. After the harvest, small though that harvest had been, the ranches seemed asleep.

It was the period between seasons, when nothing was being done, when the natural forces seemed to hang suspended. There was no rain, there was no wind, there was no growth, no life; the very stubble had no force even to rot. The sun alone moved.

From *The Octopus*, by FRANK NORRIS.

11. Describe the impression made upon you by the playing of some instrument or some orchestra you have enjoyed. Try to have in mind a particular instrument or orchestra at a particular place, and let your description be based on actual experience. Perhaps the following description of the organ from Balzac, the famous French writer, will give you some ideas:

THE ORGAN

The organ is in truth the grandest, the most daring, the most magnificent of all instruments invented by human genius. It is a whole orchestra in itself. It can express anything in response to a skilled touch. Surely it is, in some sort, a pedestal on which the soul poises for a flight into space, essaying on her course to draw picture after picture in an endless series, to paint human life, to cross the Infinite that separates Heaven from Earth. And the

longer a dreamer listens to those giant harmonies, the better he realizes that nothing save this hundred-voiced choir on earth can fill all the space between kneeling men and a God hidden by the blinding light of sanctuary. The music is the one interpreter strong enough to bear up the prayers of humanity to Heaven, prayer in its omnipotent moods, prayer tinged by upspringing with the impulse of repentance, blended with the myriad fancies of every creed. Yes. In those long, vaulted aisles, melodies inspired by the sense of things Divine are invested with a grandeur unknown before, are decked with new glory and might. Out of the dim daylight, out of the dim silence broken by the chanting of the choir in response to the thunder of the organ, a veil is woven for God, and the brightness of His attributes shines through it.

Underline what you consider the best adjectives and verbs in your theme.

12. Put into simple prose the description of *Dusk* given in the following poem:

Her feet along the dewy hills
Are lighter than blown thistledown;
She bears the glamour of one star
Upon her violet crown.

With her soft touch of mothering,
How soothing to the sense she seems!
She holds within her gentle hand
The quiet gift of dreams.

— From *Ballads Patriotic and Romantic*, by CLINTON SCOLLARD.

13. Below is a description of Tennyson as he looked to Carlyle. Write a paragraph of similar length concerning some member of your English class. Keep the title secret, but make the details so telling that the class will be able to recognize the individual when you read your theme.

I think he must be under forty, not much under. One of the finest looking men in the world. A great shock of rough, dusty-dark hair; bright, laughing hazel eyes; massive aquiline face, most massive yet most delicate; of sallow-brown complexion, almost

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Indian-looking; clothes cynically loose, free-and-easy; smokes infinite tobacco. His voice is musical-metallic — fit for loud laughter and piercing wail, and all that may lie between; speech and speculation free and plenteous; I do not meet, in these late decades, such company over a pipe!

— CARLYLE, in a letter to Emerson.



TAKING CARE OF THE LITTLE HURTS WITHOUT DELAY.

14. Use the following topics for a series of descriptive themes. The compositions may be single paragraphs or themes of two or three pages.

- (a) A piece of old jewelry.
- (b) An attractive pair of book ends.
- (c) An odd ring.
- (d) A rare vase.
- (e) A picture I should like to have.

- (f) The most beautiful public building in our town.
- (g) The estate I should most like to own.
- (h) The view that gave me the biggest thrill.
- (i) The bit of nature I love best.
- (j) The football stadium before the big game.
- (k) The football stadium after the game.
- (l) The track meet.
- (m) Hearing a concert over a radio.
- (n) Sounds one hears in the woods.
- (o) The sound of the city in the distance.
- (p) A picture of my little brother at play.
- (q) A picture of my mother.
- (r) A picture of my favorite teacher.
- (s) A picture of a strange-looking person.
- (t) The most spectacular scene in the last musical comedy I attended.
- (u) The nurse's room, as illustrated on page 191.

CHAPTER VII

ARGUING IN FAVOR OF YOUR VIEWS

Much might be said on both sides.

— ADDISON in *The Spectator*.

What Argument Is. — *Argumentation* is the process of trying to make others believe what you believe. It is the method whereby proof, testimony, evidence are submitted in behalf of some proposition that you desire to maintain. It is akin to the art of persuasion.

Argument is employed constantly. We argue with our friends. We make speeches to induce action favorable to some idea in which we believe or beneficial to a client appearing in a court of justice. We write letters and advertisements setting forth the advantages of an article for sale, in the hope of persuading the reader of what we write to purchase the article. We attempt to induce an employer to give us a position. In many ways we argue — either for profit or for pleasure.

It is noteworthy, too, that in argumentation we employ certain special methods, to be spoken of later; but we also make use of the other forms of discourse, already studied. That is, we sometimes tell a story to convince those with whom we are arguing (one of Lincoln's favorite methods), or we give an explanation in order to show that we are right. Even a bit of description is, at times, not inappropriate, as when Mark Antony, in his famous speech over the body of Caesar (one of the greatest pieces of persuasion ever written), by describing how Caesar first put on his mantle aroused the pity of the Roman mob.

Methods of Argumentation. — The process of convincing falls into two parts — an appeal to the mind and an appeal to the emotions or feelings. That is, as we argue with people we are bound to recognize frankly that while some persons come to a conclusion because they have reasoned the matter out, others come to a conclusion because in some way



A GROUP OF AMERICAN WINNERS, OLYMPIC GAMES, 1924.

their pity or their prejudices or some faculty of the mind other than reason has been appealed to.

We should always lay the emphasis on reason in the arguments we present; but we should on the other hand keep in mind the type of person to whom we are addressing our arguments, and we should in an honest and dignified way make use of the fact that people are swayed to action not

only by their heads but by their hearts. Certainly in time of war, for example, when support for measures of self-defence is being sought, an appeal to patriotism goes properly with an appeal to reason. In business, likewise, it is well to distinguish in our appeals between an audience composed of the readers of *Popular Mechanics*, let us say, and one composed of the readers of a fiction magazine.

The fact that has just been mentioned is important, moreover, in the analysis of arguments addressed to us by others. Analyze all arguments, and ask yourself how much in them is addressed to your reason, how much to your feelings and prejudices.

Exercise

On page 194 is a picture of four prize-winning American athletes. How did they *prove* themselves better than their opponents? Why was their proof logical? How would you compare a debate with an athletic contest? With a trial at court? What is the question at issue in each case?

Appealing to Reason.—Reason demands, above all, *orderliness*. Hence, a good piece of argumentation starts out with an outline, technically known as a *brief*. Before you can make your brief, however, you must, in the first place, limit and define your subject; you must, in the second place, select those arguments and facts that will most strongly support your views. In order to attain a due limitation, you would generally start out with a thesis to prove, such as:

Resolved, That the United States ought to join the League of Nations.

Resolved, That this community ought to own an athletic field and stadium.

Resolved, That all holidays ought to be made to fall on Mondays.

Having laid down your thesis, it is best then to make a number of rough jottings of ideas and arguments that will

help you to prove it. Perhaps the best plan is to write each idea on a separate slip of paper. After you have worked at it for a while, you will find that some of the arguments naturally belong together, and in that way you arrive at divisions for your brief. Some of the arguments will strike you as not being particularly strong; these you will naturally exclude. Now you are ready for your brief:

ALL HOLIDAYS OUGHT TO FALL ON MONDAYS

- I. The question is one of much interest, and has been frequently discussed.
 - a. We have numerous public holidays.
 - b. It has been obvious for many years that we are not getting the full and legitimate benefit of these.
- II. The present plan whereby holidays fall on different days of the week has numerous disadvantages:
 - a. The very irregularity of the plan disturbs business.
 - b. Often a holiday coming on Tuesday makes it difficult for employees to get promptly down to business again.
 - c. Similarly, a holiday on Friday causes annoying breaks.
- III. On the other hand, the placing of all holidays on Mondays would avoid these defects and would also offer additional compensations:
 - a. The plan is regular.
 - b. There would be no breaks in the middle of the week.
 - c. The longer week-end rest would send employees back to business with renewed vigor and ambition.

- d. In summer time the plan would have particular advantages.
- e. The plan of a holiday fixed on a certain day of the week has been found workable in the case of Thanksgiving and of certain religious festivals.

The brief, with its detailed plan of the argument to be presented, possesses a great value in the clearness with which it distinguishes major and minor elements in the argument. This it does by indenting the minor arguments under the main headings, so that the relative importance of every part of the argument can be seen at a glance.

A plan of this kind is essential not only to debaters, lawyers, legislators, and political orators, but also to salesmen or to any one else engaged in the business of persuading people to do what he wants them to do.

What Fallacies Are. — *Fallacies* are mistakes in argument. If an argument will not stand the test of logic — or the science of reasoning — we call it *fallacious*. Unsupported assertions, extravagant claims, faulty reasons — these and other fallacies often occur in attempts at persuasion, and it is important that you should be able to detect them. Some common fallacies are these:

(1) The terms that are used may not be strictly enough defined — they may be used in a vague and inexact way. It is well to examine carefully, above all, the terms used in the proposition to be debated or discussed. Such common words as *democracy*, *monopoly*, *arbitration*, *propaganda*, *socialism*, and others used in political discussions need watching and clear definition, if an argument is to proceed logically.

(2) The statements made may be inaccurate and false. You must ask yourself: On what authority are these statements of fact brought forward? If they are matters of observation, did the observer see correctly? Many people

observe very poorly, and two or three witnesses to an incident will give reports of it that vary remarkably.

(3) The facts that are presented, while true in themselves, may not be sufficient in number to prove the case. One swallow, says the old proverb, does not make a summer; and similarly one must be certain that the instances brought forward cannot be contradicted by other instances.

(4) Sometimes the person who argues a question does not stick to the point. He brings up matters that have nothing to do with the issue, he introduces appeals that are far from the question under discussion.

(5) Occasionally an argument proceeds by a false analogy. Because two things are in general similar, it does not follow that they are similar at all points. A comparison used in an argument should be examined carefully, in order to make certain that the similarity that is emphasized is not carried beyond what is reasonable.

You should, therefore, be constantly on the alert to distinguish between assertion and *proof*. Remember that an assertion is weak because it is an unsupported statement; it may turn out to be false. What assertion needs is proof — that is, evidence or demonstration of truth. Proof will transform the assertion into an accepted fact.

Getting Your Material. — Where does one get the material for an argumentative theme? Some of it, of course, comes from one's own experience and observation — for example, you could quite readily prepare an argument against the proposition that school ought to be held every Saturday morning! Much of it comes from reading. When a topic is assigned you for debate, your best plan is to seek the help of your school or community library. There you will find assistance of many kinds. The topic set you may have been discussed in magazines or books. The books you will find catalogued; the magazine articles are listed in special

reference books very conveniently arranged — the best-known is the *Readers' Guide to Periodical Literature*. Your library may also have packages of clippings upon the topics, and you can make notes after reading these. A word of warning should here be added. Remember that you are only one of many persons who will use all this library material, and it behooves you to handle it carefully, not to



START OF 800-METER RACE, OLYMPIC GAMES, 1924.

mark or deface it, and to return it to the librarian in as good condition as you received it.

Another source of material sometimes made use of is personal interviews with men or women familiar with the question to be debated. They can often give you facts that cannot be obtained elsewhere.

Exercise

How would you gather facts to prove that football as now played is too dangerous a game? How would you try to

prove that track athletics is a better (or a worse) form of exercise than football?

Convincing Argument. — To be convincing, argument should be absolutely honest. Argument that does not adhere strictly to the truth defeats its purpose, for sooner or later it is bound to be given its true rating. Besides, reckless statements undermine the reputation of the person who makes them. Effective business argument, likewise, is founded on the proposition that all the artful persuasion in the world cannot make a good bargain out of a bad bargain. It never seeks to “palm off” poor merchandise as good merchandise, the wrong price as the right price, double dealing as coöperation. It holds firmly to the common-sense principle that a breach of faith destroys future business relations.

A Debating Club. — Perhaps your class will vote in favor of having some form of debating. In that case organize your class into a debating club. Elect a president and other officers and adopt a constitution. Decide on a manual of parliamentary practice to govern your proceedings. Then set for discussion the next week some topic, material for which can be obtained from some current magazine. Assign sides, and arrange for judges.

The following is a specimen constitution for a school debating club, together with by-laws and rules of order. How would you modify it so as to adapt it to *your* classroom club?

A Specimen Constitution

CONSTITUTION, BY-LAWS, AND RULES OF ORDER

OF THE

WEBSTER-HAYNE DEBATING SOCIETY

We, students of the Central High School, appreciating the advantages to be derived from an association which shall give practice in debating, discussion, declamation, oratory, and parliamentary

practice, do hereby organize ourselves into a debating society for such purposes and agree to be governed by the following Constitution, By-Laws, and Rules of Order.

Constitution

ARTICLE I

Name

The name of this organization shall be the Webster-Hayne Debating Society.

ARTICLE II

Object

The object of this organization shall be to encourage Debating, Oratory, and Literary Activities in Central High School.

ARTICLE III

Officers

Section 1. OFFICERS. — The officers of this Society shall consist of a President, a Vice President, a Secretary, a Treasurer, and a Sergeant-at-arms.

Sec. 2. ELECTION. — The officers shall be elected at the last regular meeting of the term. No officer shall be eligible for reelection for the same office two consecutive terms.

Sec. 3. DUTIES. — (1) The President shall preside at all meetings, call special meetings and appoint all committees. He shall be *ex-officio* a member of every committee.

(2) The Vice President shall act in the place of the President in case of absence or disability of the latter.

(3) The Secretary shall write and keep a report of each meeting and at every regular meeting shall read the minutes of the preceding regular meeting and of each intervening special meeting.

(4) The Treasurer shall attend to all financial matters of the Society and make a report of the income and expenses of the Society once a month.

Sec. 4. REMOVAL. — Any officer may be removed from office at any regular meeting of the Society by a two-thirds vote of the members present. The vote shall be by a secret ballot.

ARTICLE IV

Membership

Section 1. MEMBERSHIP. — Any Central High School student, not a member of any similar society, may become a member by election at any regular meeting of this Society; a two-thirds vote of the members present being necessary for election.

Sec. 2. SUSPENSION AND EXPULSION. — Any member who shall be guilty of improper conduct, may, at any regular meeting, be suspended or expelled at the discretion of the Society. The proposal for the expulsion of a member shall be in writing, stating the offense charged against the member. Exception otherwise is provided for in the By-Laws. The vote shall be by secret ballot, two-thirds vote of the members present being necessary for expulsion.

Sec. 3. COMMITTEE ON MEMBERSHIP. — The President, at the first meeting of his term, shall appoint a committee of three, whose duty it shall be to investigate and report on all proposals for membership.

This committee shall hold office through the term.

Sec. 4. ARRANGEMENTS COMMITTEE. — At the first meeting of the term the President shall appoint three persons, whose duty it shall be to formulate the programs, including the questions for debate. The committee has full power to place active members on the program as they may see fit. The Society may at any time modify or change completely any program when it is reported. The Arrangements Committee shall hold office through the term.

ARTICLE V

Meetings

Section 1. REGULAR. — The regular meetings shall be held on Friday of each week.

Sec. 2. SPECIAL. — A special meeting may be called by the President.

ARTICLE VI

Miscellaneous Provisions

Section 1. One-third of all the members shall constitute a quorum.

Sec. 2. Amendments to this constitution shall be on the table one week, and for adoption shall require a two-thirds vote of the members present at a regular meeting.

By-Laws

ARTICLE I

Dues

Section 1. The dues shall be 5 cents (\$.05) per month.

Sec. 2. The fine for neglect of duty shall be 5 cents (\$.05).

ARTICLE II

Expulsion for Continued Absence

Section 1. Any member, after an absence of three weeks, may be expelled by the Society.

ARTICLE III

Tax Levy

Section 1. The Society shall have power at any time by a vote of the majority of the members to levy a tax equally upon all members of the Society.

ARTICLE IV

Amendments

Section 1. These By-laws may be amended at any regular meeting. The amendment shall be on the table for one week, and for adoption shall require a two-thirds vote of the members present.

RULES OF ORDER

1. When the Society has been called to order each member must take his seat and must not disturb the meeting.

2. A member wishing to speak on a question must rise in his place and respectfully address the Chair. In case of more than one member wishing to speak at the same time, the President shall determine who is entitled to the floor.

3. A motion to suspend the rules is not debatable: it cannot be amended, nor a vote on it be reconsidered, nor can a motion to suspend the rules for the same purpose be renewed at the same meeting. A two-thirds vote of members present shall be required for the suspension of the rules.

4. A motion to adjourn is always in order, but when a motion to adjourn has been put to vote and lost, new business must be transacted before another motion to adjourn is in order.

5. A motion which lies on the table is not debatable. No question laid on the table can be taken up again during the meeting.

6. When a question has been once adopted, rejected, or suspended, it cannot be again considered at that meeting except by a motion to "reconsider the vote" on that question.

7. Each qualified member present shall, when called upon for his vote, declare openly and without debate, his assent to or dissent from the question, unless excused by the President.

8. The President, or any member, may call to order a member while he is speaking; and the debate must be suspended until the question of order is decided.

9. No question shall be debatable until seconded.

10. Only one motion can be before the Society at any time.

11. When a motion for adjournment has been carried, no member shall leave his seat until the President shall have left his seat.

12. No member shall leave his seat during the meeting of the Society without permission of the President.

13. In cases in which these rules do not apply, the Society shall be governed by Cushing's Manual.

14. These rules may be altered by a three-fourths vote of those present.

ORDER OF BUSINESS

1. CALL TO ORDER
2. ROLL CALL
3. READING OF MINUTES
4. REPORTS
5. OLD BUSINESS
6. DEBATE, ETC.
7. NEW BUSINESS
8. ADJOURNMENT

Suggestions as to Speaking.—Much of the work in argumentation tends to be oral, and a few suggestions as to success in oral delivery may be useful. Here are some points that you might keep in mind:

(1) Stand up straight when you talk. Even if you have only a few sentences to speak, it is best to go to the front of the room and face your classmates.

(2) Try to talk in a natural tone of voice. Don't use affected modes of speech. Talk as if you were engaging in a conversation — only with a little more force.

(3) Speak distinctly and clearly. You don't have to shout to be heard — the great actress, Sarah Bernhardt, could whisper and make what she whispered be heard in the farthest galleries.

(4) Do not use words like *then*, *and*, *now*, *why*, or *so*, or a sound like *uh* to fill in pauses. If you need to stop to collect your thoughts, let your voice drop, then begin a new sentence.

(5) Be careful to pronounce words correctly. Among common errors in pronunciation the following may be especially noted:

- (a) Dropping the final *g* in *ing* words.
- (b) Adding an *r* to words like *law*, *draw*, *window*, etc.
- (c) Slurring the *u* in words like *Tuesday*, *duty*, etc.
- (d) Mispronouncing *th* as *d* or *t* — *then* as *den*, for example.
- (e) Omitting the *h* in words like *when*, *why*, etc.
- (f) Omitting syllables or letters, as *reconize* for *recognize*.
- (g) Adding an *h* at the end of words like *height*.
- (h) Mispronouncing the *ir* or *ur* sound in words like *girl*, *curl*, *words*, *heard*, etc.
- (i) Dropping the final *t* in such words as *kept*.
- (j) Placing the accent on the wrong syllable, as in *exquisite*.
- (k) Giving a word an improper vowel sound, as *deaf*, with a long *e*, or *git* for *get*.
- (l) Giving the word an improper consonant sound, as *architect*, with *ch* as in *church*, or *arctic*, with *c* omitted from first syllable.

(6) Here, in addition, is a list of words frequently mispronounced:

accent	deficit	heinous	often
accept	despicable	heroine	orgy
address	discourteous	hospitable	partner
again	distribute	hypocrisy	patriot
alias	droll	ignoramus	poem
amateur	drought	impotent	parliamentary
amenable	education	impress	preferable
apparatus	elm	increase	premature
applicable	envelope	inexplicable	presentation
architect	exemplary	inextricable	recall
athletics	exquisite	influence	recess
attribute	favorite	inopportune	sagacious
author	feminine	interesting	sergeant
auxiliary	fiancé	Italian	stevedore
bade	film	leisure	survey
because	finale	livelong	tedious
calculate	financier	lyceum	traverse
chastisement	forbade	maintenance	treatise
chiroprapist	genuine	mature	tyranny
civilization	gesture	mediocre	vagary
clientèle	gist	Messrs.	versatile
conversant	gratis	mischievous	
coupon	grievous	momentous	
deaf	harass	nuisance	

Review Exercise: Discussion of Argumentation

(All answers should be given in clear, complete sentences.)

1. What is the purpose of *argument*? What faculties does it appeal to?
2. What qualities must convincing argument have? What methods does it employ?
3. In what professions and businesses does argumentation play a particularly important part? What is a *brief*? What symbols are ordinarily used in making a brief?
4. Define the term *fallacy*. Name some common *fallacies*.
5. Where can material for argumentation be secured?

6. Give some rules that will help you to speak well.

7. Pronounce *law, window, Tuesday, then, when, recognize, height, girl, kept, exquisite, idea, arctic, dew, running, government.*

8. Pronounce *running, duty, architect, why, that, deaf, get, heard, taking, draw, automobile, aëroplane, Latin, impracticable.*

TECHNICAL DRILL

Punctuation

RULE 16: Use the comma to set off appositives.

Example: Harvey Smith, our new pupil, is doing well.

Exercises

1. Applying the preceding rule, punctuate the following:

- (a) He referred me to Mr. Carberry the superintendent.
- (b) This gentleman the biggest dealer in the state handles our line of paints exclusively.
- (c) I called on Mr. George W. Conklin a successful dairyman and farmer and showed him my plan.
- (d) Thomas A. Edison the great inventor is a resident of New Jersey.

2. Invent ten sentences containing appositives, and punctuate them correctly.

3. Examine several of your old themes to find sentences containing appositives, and correct the punctuation if necessary.

4. Write a paragraph on "The Leaders in Our School." See to it that you use at least five appositives in your theme. Punctuate them correctly.

Spelling

Memorize the following rule and learn to pronounce and spell these words accurately:

I

The final *y* of a word is generally changed to an *i* before a suffix that does *not* begin with *i*; otherwise it remains unchanged.

holiday	compliance	denial
trial	holiness	denying
defiance	modifying	volleying
complying	modifier	pitiful

Exceptions: *slyness*, *dryness*, *shyness*, *joyous*.

II

communication	concentrated	unmistakably
significant	existence	perplexity
stationery (paper)	courteous	necessarily
machinery	interesting	especially

III

grammatical	elimination	unsuccessful
criterion	threadbare	primarily
sincerely	impertinence	secondarily
lubricates	obscure	effective

Word Study

1. Distinguish between

- (a) *stock* — the capital of a business enterprise divided into shares, on which profits (if any) are paid proportionately; and
- (b) *bond* — an interest-bearing certificate issued by a government or a business enterprise as an evidence of debt.

Bring to class a clipping from a newspaper showing quotations of stock prices and another showing bond prices. If you wished to take a business risk, which would you buy? If you wanted a secure investment?

2. Distinguish between

- (a) *abstinence* — entire forbearance from the use of something; and
- (b) *temperance* — use in moderation.

Use each of these terms correctly in a sentence.

Exercises

1. Show as well as you can wherein the following statements are fallacious:

- (a) I broke my arm on May 13th. Therefore, thirteen is an unlucky number.
- (b) I saw it in print. Therefore, it must be true.
- (c) Everybody knows I'm always ready to do a favor for anybody. Therefore, you ought to vote for me.
- (d) Schools are very expensive. Therefore, education ought to be abolished.
- (e) Johnny shoved first. Therefore, I ought not to be punished.

2. Bring to class an article which seems to you to make a particularly strong appeal. Come prepared to point out the good features of the article, and to tell what arguments it offers.

3. What athletic sport is in season at the present time? Has your school a team representing this activity? Against whom is the next game? Using this game as a topic, come to class prepared to give as many reasons as you can in favor of attending the contest. Let the title of your talk be "Why You Should Buy a Ticket to the Next Game."

4. Come to class prepared to give a short talk on one of the following topics. Argue from a simple brief, or short outline, but do not memorize what you have to say word for word.

- (a) The advantages of using a public library.
- (b) The advantages of going to school.
- (c) Why boys and girls should keep diaries.

- (d) The advantages of using a certain make of alarm clock.
- (e) The advantages of a portable typewriter.
- (f) The advantages of a municipal camp of summer cottages, such as shown on this page.

5. Look up in a large dictionary the distinction between a corporation and a partnership in business. Better still,



COTTAGES AT THE LOS ANGELES MUNICIPAL CAMP IN THE SAN BERNARDINO MOUNTAINS.

use a text-book on commercial law. Come prepared to explain to the class the advantages of each of these two kinds of business organization.

6. Write a list of reasons why, in your opinion, trolley cars are preferable to jitney buses, or jitney buses to trolley cars. Come to class prepared to give a short talk on the subject. Let a pupil act as chairman, and finally have the class vote on the question.

7. Write an outline for a discussion as to how the telephone system in your town could be improved. Come to class prepared to give, from your outline, a three-minute talk on the subject. Let one pupil act as chairman and two others as critics at the end of the recitation.

8. Come to class prepared to argue from the front of the room in favor of including a certain book you have read, or several books, if you prefer, in your school library. Imagine yourself to be a salesman representing the publishers. Give a selling talk such as would convince the proper authorities that the books are worth purchasing. Begin with the words, "The book I wish to sell you is"

(a) If you prefer to report unfavorably concerning some book or books that are in your school library and that you have read, a negative argument from the front of the room will do just as well. Assume that the purchase of the book is under consideration. Begin with the sentence, "I do not recommend that we buy this book." If possible, bring to class the book you propose to discuss. Be prepared to give a summary of the contents of the volume. Let a pupil act as chairman.

9. What is your favorite magazine? Bring a copy of it to class. Come prepared to argue in favor of subscribing to this magazine. As a result of the discussion arrange to have pupils select a periodical for the class to purchase together and present to the school library for several months.

10. What is your favorite newspaper? Bring a copy of it to class. Come prepared to argue in favor of reading this paper regularly. Be sure you can point out the interesting features of the paper and show the advantages of following them up day by day.

11. Prepare a talk in favor of the organization of one of the societies mentioned in the following list.

Then, if it seems desirable, draw up a constitution for this society — similar to the model on pages 200 f.

- (a) An athletic association.
- (b) A dramatic association.
- (c) A thrift club.
- (d) A glee club.
- (e) A mandolin club.
- (f) A "service" club, to consist of the best students in the school.
- (g) A technical or shop club.
- (h) A camera club.
- (i) A literary society.
- (j) A French or Spanish or Italian Circle.
- (k) An advertising club.
- (l) A journalists' club.

12. Present an argument in connection with one of the following subjects, taking a definite stand of one kind or another:

- (a) If I finished my work an hour before closing time, I would try to learn something about the business outside of my regular routine.
- (b) If a customer asked for an article that was "out," I would try to get it for him rather than to sell him something "just as good."
- (c) Honesty is the best advertisement for a merchant.
- (d) Women deserve the same pay as men, when they hold a like position.
- (e) Letters may, in certain cases, accomplish more than advertisements.
- (f) Schools should close earlier in June (or later) than they do.
- (g) An all-year high school is desirable (or not).
- (h) High-school fraternities and sororities should (or should not) be abolished.
- (i) As shown in the picture on page 213, experience as a boy scout develops resourcefulness and self-reliance in outdoor life.

13. Selecting some question of great importance that is discussed in a recent issue of a magazine, write a letter to

the editor of your local newspaper, urging your views on the question or suggesting that some appropriate action be taken.

14. Following the plan of Lincoln's letter to General McClellan, write a letter to a friend who has left school and who recommends that you do the same.



A SCOUT EXECUTIVE'S IMPROVISED BROILER.

Using a Racquet Made of Hornbeam or Blue Leech as a Grill.

LETTER TO GENERAL MCCLELLAN

Executive Mansion,
Washington, February 3, 1862.

Major-General McClellan.

My dear Sir:

You and I have distinct and different plans for a movement of the army of the Potomac — yours to be down the Chesapeake, up the Rappahannock to Urbana, and across land to the terminus of

the railroad on the York River; mine to move directly to a point southwest of Manassas.

If you will give me satisfactory answers to the following questions, I shall gladly yield my plan to yours.

First. Does not your plan involve a greatly larger expenditure of time and money than mine?

Second. Wherein is a victory more certain by your plan than mine?

Third. Wherein is a victory more valuable by your plan than mine?

Fourth. In fact, would it not be less valuable in this, that it would break no great line of the enemy's communications, while mine would?

Fifth. In case of a disaster, would not a retreat be more difficult by your plan than mine?

Yours truly,

ABRAHAM LINCOLN

15. Write a letter to the editor of your school or local paper, arguing against the views expressed by him in a recent issue. Arrange your ideas systematically and clearly, and make your style lively.

16. Write a letter to the Congressman from your district or to one of the Senators from your state, protesting against what you believe to be some political abuse or defect. Secure your facts from one of the articles in a recent issue of a magazine.

17. Prepare a petition to your Board of Education, asking to have an organ installed in your school, or to have some important change made in connection with the equipment of the school, such as the addition of an athletic field and a new gymnasium. Give your reasons clearly, and write respectfully.

18. Read the following selection from *Better Letters*, a house organ published by the Edison Dictating Machine Company. What is the main thought in the item?

WHY REAR-ADMIRAL MCGOWAN BELIEVES IN LETTERS

Rear-Admiral Samuel McGowan is Paymaster-General of the Navy and Chief of the Bureau of Supplies and Accounts. It is said that it is doubtful if any business office in the country is able to handle as much work as McGowan does without a much larger force. One reason for this is that Rear-Admiral McGowan himself does not waste any time.

In order to reduce the time he must devote to visitors, he insists that everything possible be reduced to writing.

"One advantage of this," says Admiral McGowan, "is that a letter may be read and disposed of when I can best spare the time.

"To read the average letter, look up the subject matter, and prepare a proper answer takes less than one-fourth the time that is required to talk over the same matter in a personal interview — and in the latter instance, there is no record to fall back on except two memories, often widely varying and more or less unreliable.

"Then there is this objection. A business caller arrives full of his subject and is likely to catch the other person comparatively unprepared, because he is prepared for the interview and I am not — inasmuch as he has taken the time for it and I have not. He has really an unfair advantage.

"Moreover, a man will say things more accurately in writing. We all say things on which more thought would be expended if we had to put them down in black and white."

Applying this idea, write a paragraph telling why, in your opinion, mail orders are better than telephone orders, and why complaints by mail are better than complaints made in person or by telephone. If you think that orders and complaints by mail are not preferable to spoken orders and complaints, write a paragraph proving your side of the case.

19. How does the writer of the following paragraph develop his topic sentence? How does he seemingly prove his point?

Advertising has been the chief factor in standardizing the prices of many things in common use. Every housekeeper knows the price of Ivory Soap. There are certain makes of shoes whose prices

are known to all readers of newspapers and magazines. The selling prices of many other articles are equally familiar. Customers do not go from one automobile dealer to another asking prices with the hope of eventually finding one who will sell below cost. Whether you pay \$500 or \$5000 for a car, you have some assurance that no other person can buy that particular car for less than you paid. This is directly due to the fact that the prices of automobiles have been advertised broadcast. Moreover, the terms on which the leading makes are sold to dealers are so well known throughout the trade that the secret cutting of prices has been difficult. The feeling of confidence thus created not only helps to increase the sale of advertised goods, but tends to discourage the shopping habit. The average man, whether or not he is an experienced buyer, knows that it is a sheer waste of time to try to buy such goods at less than advertised prices.

— *The Printing Art.*

Using this idea, write a paragraph beginning with the same topic sentence but using a number of other specific examples.

20. Develop one of the following sentences into a paragraph of about 200 words:

- (a) A summer camp is a good place for a girl or for a boy because it affords healthful recreation, develops an understanding of outdoor life, and builds moral stamina.
- (b) Although culture should not be neglected, a boy or girl in high school should have some training of a practical kind.
- (c) It is worth while to take an interest in school affairs and to win a place as a leader.
- (d) The advertisements in a magazine may make as good reading as the literary text.

21. Develop one of the following sentences into an argumentative paragraph:

- (a) Many are the delights of riding in a modern closed car.
- (b) Electric appliances make housework easy.
- (c) Aluminum kitchen utensils are best.

- (d) The choice of wall paper makes a big difference in the attractiveness of a home.
- (e) The best brand of collars can be bought at ——'s.
- (f) Let us take your picture in your own home.
- (g) Government securities are the safest form of financial investment.
- (h) The multigraph has many commercial advantages.
- ~~(i)~~ The dictating machine offers many advantages.
- (j) Women are the "purchasing agents" for American homes.

22. Are the arguments in the following statements in regard to Knox Hats proved? Upon what does the strength of the arguments depend? Write a brief paragraph explaining what you mean.

THERE IS A KNOX HAT FOR EVERY OCCASION

"Knox" in a hat stands for everything a man could desire or require — dependability, correctness, distinction.

A hat of established merit is by far the most desirable. Doubt doesn't enter into it at all. A Knox Hat represents a degree of merit established 50 years ago and carried right down to date.

If it were the actual wearing out of a Knox Hat which made it necessary for the wearer to purchase a new one, our business would be reduced to a cipher. A Knox Hat does not wear out. It ages gracefully, and is discarded much in the same manner that many things are discarded when they grow old.

(a) With some other common commercial article as subject, write three brief paragraphs in imitation of the Knox advertisement given above.

23. Using the following outline, write three short paragraphs arguing in favor of a brand of hats, shoes, neckties, collars, or clothes of any kind:

First — Quality. *Second*. — Style. *Third* — Economy.

Invent a striking heading, underneath which the three paragraphs may be placed in a row from left to right. At

the bottom be sure to give the firm's name and address (imaginary, if you like). The result will be an advertisement neatly "laid out."



THE BEAUTY OF A FOREST GIANT MARRED.

Note the deep scar caused by a forest fire.

24. Write an editorial, taking strongly one side of one of the following subjects:

- (a) Reduction of taxes.
- (b) The desirability of citizens' military training camps.
- (c) A change of rules in football.
- (d) Help from the government for farmers.

(e) Regulation of motor traffic.

(f) Rules for campers, to prevent forest fires. (See the picture on page 218.)

25. Here are selections, one in verse and one in prose, about our friend the dog. Write a short theme, based on your personal experience or observation, defending the dog or the cat.

THE DOG

I've never known a dog to wag
 His tail in glee he didn't feel,
 Nor quit his old-time friend to tag
 At some more influential heel.
 The yellowest cur I ever knew
 Was, to the boy who loved him, true.

I've never known a dog to show
 Halfway devotion to his friend,
 To seek a kinder man to know,
 Or richer, but unto the end
 The humblest dog I ever knew
 Was, to the man who loved him, true.

I've never known a dog to fake
 Affection for a present gain,
 A false display of love to make,
 Some little favor to attain.
 I've never known a Prince or Spot
 That seemed to be what he was not.

But I have known a dog to fight
 With all his strength to shield a friend,
 And, whether wrong or whether right,
 To stick beside him to the end.
 And I have known a dog to lick
 The hand of him that men would kick.

And I have known a dog to bear
 Starvation pangs from day to day
 With him who had been glad to share
 His bread and meat along the way.

No dog, however mean or rude,
Is guilty of ingratitude.

The dog is listed with the dumb,
No voice has he to speak his creed,
His messages to humans come
By faithful conduct and by deed.
He shows, as seldom mortals do,
A high ideal of being true.

SENATOR VEST'S EULOGY OF THE DOG

The one absolutely unselfish friend that man can have in this selfish world, the one that never doubts him, the one that never proves ungrateful or treacherous, is his dog. A man's dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground, where the wintry winds blow and snow drives fiercely, if only he may be near his master's side. He will kiss the hand that has no food to offer, he will lick the wounds and sores that come in encounter with the world. He guards the sleep of his pauper master as if he were a prince. When all other friends desert, he remains. When riches take wings and reputation falls to pieces he is as constant in his love as the sun in its journey through the heavens.

If fortune drives the master forth an outcast in the world, friendless and homeless, the faithful dog asks no higher privilege than that of accompanying him to guard against danger, to fight against his enemies, and when the last scene of all comes, and Death takes the master in his embrace, and his body is laid away in the cold ground, no matter if all other friends pursue their ways, there by his graveside, will be the noble dog, his head between his paws, his eyes sad but open in alert watchfulness, faithful and true even to death.

26. Begin reading all you can in the daily newspapers on a topic concerning which there is at the present time a difference of opinion. *One week from today* come to class prepared to discuss this topic in a way to bring out a sharp difference of opinion. If you have followed up editorial comment in two papers that support different political

parties, you will be able to use the following outline: (1) What the general facts are; (2) What one side believes should be done; (3) What the other side believes should be done; (4) What my opinion is. Let your talk be about three minutes in length.

27. At the top of two sheets of paper paste two cartoons showing opposing views on a question now before the public. Beneath, write a forcible argument supporting each cartoon, using as a basis the facts contained in the accompanying article, in which the views of editors on different sides are given. (The *Literary Digest* supplies excellent material of this kind.) Or, if you wish, make your argument under the second cartoon one of refutation.

28. Using conversation throughout, write a one-page theme in which you reproduce a discussion of a topic on which two people disagree. Let your title be "A Disagreement."

29. Using conversation throughout, write a one-page telephone conversation between two people, one of whom is trying to secure an order of some kind, while the other is holding off and trying to avoid a decision. Let your title be "Getting the Order by Telephone."

30. Organize a class debate on the following subject:

Resolved, that all school societies should be combined in a General Organization.

Write two or three large schools (address the principal and ask him to direct a student to reply) for information on the matter.

31. Organize a class debate on the following subject:

Resolved, that education up to the age of eighteen should be required by law.

In what states is there such a law? How has it worked? What are the conditions in states where the age-limit is lower?

32. Organize a class debate on the following subject:

Resolved, that all disagreements between employers and working-men be settled by compulsory arbitration.

Get the views, if you can, of some employers and working-men of your acquaintance.

33. Organize a class debate on the following subject:

Resolved, that immigration to the United States ought to be based on a character and intelligence test.

Gather information on this subject at your local library. You will find many magazine articles listed in the *Readers' Guide to Periodical Literature*. Let a pupil act as chairman of the debate, and have the class vote as to the winning side.

CHAPTER VIII

A FEW FACTS ABOUT ENGLISH VERSE

Dear to gods and man is sacred song.

— ~~Horace~~

The Appreciation of Poetry. — Edgar Allan Poe spoke of poetry as “the rhythmic creation of beauty,” and John Milton described it as “simple, sensuous, and passionate.”

In these characterizations some of the most important qualities of poetry are suggested. Poetry has a definite rhythm — it sings itself to the ear, and often can be set to music. Poetry is imaginative — it creates scenes, human beings, things as real as those in the world around us. Poetry aims at showing us the beauty of this world and sometimes at suggesting that of the next. Poetry is meant to appeal to all, it is full of feeling, it calls into play all our senses.

The reading of poetry can become one of our keenest enjoyments. Those to whom poetry appeals see the world in a new light, understand life better, appreciate the beauty of their surroundings. This reading may be to some a little difficult at first, but the effort is worth making in view of the great rewards it brings.

The Basis of English Verse. — English verse, like music, is based on a system of beats, consisting of the natural accents of words (*de'clara'tion, among', ra'ces*, etc.) These beats are divided in accordance with a plan, into what are called *feet*. Each foot consists of a number of syllables, never more than three, one of which is usually accented and the other or others unaccented. Every beat in reading a line of verse must fall either on a syllable accented naturally or on a one-syllable word important in the sense.

The Kinds of Feet. — The *trochaic* foot consists of two syllables, the first of which is accented and the second unaccented; indicated in this way: ˘ˉ (gládlý).

The *iambic* foot consists of two syllables, the first of which is unaccented, and the second accented; indicated in this way ˉ˘ (aróund).

The *anapestic* foot consists of three syllables, the first two of which are unaccented and the last accented; indicated in this way: ˘˘ˉ (at a bóund).

The *dactylic* foot consists of three syllables, the first of which is accented and the last two unaccented; indicated in this way: ˉ˘˘ (heávlý).

The *spandaic* foot consists of two syllables, both of which are accented; indicated in this way: ˉˉ (bríght-eýed).

The *pyrrhic* foot consists of two syllables, both of which are unaccented; indicated in this way: ˘˘ (iň ä).

A line containing only one foot is called *monometer*; two feet, *dimeter*; three feet, *trimeter*; four feet, *tetrameter*; five feet, *pentameter*; six feet, *hexameter*; seven feet, *heptameter*, eight feet, *octameter*; etc. The feet in each line are separated by bars, thus: |.

To indicate the character of a line of verse, it is necessary to tell the *kind of foot* and the *number of feet*; for example, "dactylic hexameter" means a line consisting of six feet, each of which has an accented syllable followed by two unaccented.

Here is a bit of illustrative verse on *Metrical Feet* by the famous poet, Samuel Taylor Coleridge:

Trochee trips from long to short;
 From long to long in solemn sort
 Slow *Spondee* stalks; strong foot! yet ill able
 Ever to come up with *dactyl* trisyllable.
Iambics march from short to long; —
 With a leap and a bound the swift *anapests* throng.

Scanning. — *Scanning* a line of verse means indicating (almost as in music) the meter of a line by means of bars and other symbols. This is an example:

Re mé | ber thát | you cáll | on mé | todáy.

A line may also be scanned by reading it aloud; one reads the line with a particular stress on the accented syllables. Care should be taken, however, not to read mechanically. Follow the natural accents of words, and notice how the poet avoids monotony by introducing variations in the meter.

Blank Verse and Its Variations. — Thus *Blank Verse* (iambic pentameter unrhymed) consists of ten syllables to a line, divided into five feet, the accent falling on the second syllable of each foot.

Í wáged | Hís wárs, | and nów | Í páss | and díe.||
— TENNYSON.

Re mé | ber thát | you cáll | on mé | todáy.||
— SHAKESPEARE.

There are, however, five important variations possible in blank verse; and most of these variations likewise appear in other kinds of iambic lines.

(1) Any foot, except the last, may be trochaic instead of iambic.

Óf maíd | én snów | míngled | wíth spárks | óf fíre |
— TENNYSON.

Lóok, ín | thís pláce | rán Cás | síus' dag | gér thróugh |
— SHAKESPEARE.

(2) Any foot may be anapestic instead of iambic, and the line may, consequently, contain eleven syllables.

Álóng | á wán | déríng wínd | and pássed | hís éar.||
— TENNYSON.

- (3) Any foot may be spondaic instead of iambic.

The báre | bláck clíff | cláinged róund | hím ás | hē pássed. ||
— TENNYSON.

- (4) Any line may have an extra, unaccented eleventh syllable at the end of the fifth foot.

Sháll nó | mán élse | bē tóuched | búť on | lŷ Cæ | sār? ||
— SHAKESPEARE.

- (5) Any foot may be pyrrhic instead of iambic.

Moáns of the | dý ing | and vói | cēs of | the déad. ||
— TENNYSON.

Notice that sometimes several variations may appear in the same line.

Four Essentials of Rhyme. — A *rhyme* demands four essentials:

1. The rhyming syllables must be accented.
2. The vowel *sounds* in these syllables must be identical, regardless of the spelling.
3. What follows these vowel sounds must be identical in sound.
4. What precedes these vowel sounds must be different.
Send and *blend*, *me* and *thee*, *love* and *dove*, *sing* and *bring* rhyme. So do *rite* and *night*, *neigh* and *lay*.

Rhymes may be *monosyllabic*, like those just given; or *dissyllabic*, like *singing* and *bringing*, *dances* and *trances*; or *trisyllabic*, like *slenderness* and *tenderness*.

Some Stanza Forms. — A *couplet* consists of two lines, rhymed together. This is a couplet:

He left a name at which the world grew pale
To point a moral or adorn a tale. — JOHNSON.

A *quatrain* is a four-line stanza, the rhymes of which are usually *a b a b*, as in the following:

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea;
The plowman homeward plods his weary way
And leaves the world to darkness and to me. — GRAY.

A *ballad* is a short narrative poem, intended to be sung or chanted. It is written usually in the *ballad stanza* — four



FINISH OF A 200-METER RACE, OLYMPIC GAMES, 1924.

lines, the first and third iambic tetrameter; the second and fourth, iambic trimeter, with the trimeter lines rhyming.

It is an ancient mariner,
And he stoppeth one of three,
“By thy long gray beard and glittering eye,
Now wherefore stopp’st thou me?”

— COLERIDGE.

Exercises

1. Write a couplet about the finish of a race as shown on this page.
2. Write a quatrain about the beginning of a race. (See page 199.)

3. Write a quatrain about the finish of a race.
4. Expand your quatrains into a short ballad.

The Sonnet Form. — A *sonnet* is a poem of fourteen lines, divided into an octave (8 lines) and a sestet (6 lines). In the *Italian sonnet* the octave has only two rhyme sounds, arranged *a b b a a b b a*; and the sestet has two or three rhyme sounds, variously arranged. In the Elizabethan sonnet the rhyme scheme is: *a b a b c d c d e f e f g g*.

Kinds of Poetry. — Poetry may be divided into two main divisions: *narrative* and *lyric*; but under these two main classifications there are various types with which the pupil will become familiar during his high-school course. Because of the story element in narrative poetry the young reader usually finds this form easier to understand and appreciate; but as he grows more observant, more sensitive, more thoughtful he will find lyric verse a constantly increasing source of pleasure.

Narrative Poetry: (1) The Epic. — An *epic* poem narrates heroic events or the deeds of some hero in verse of lofty and majestic character. The greatest epics of all time are the *Iliad* of Homer, the *Aeneid* of Virgil, the *Divine Comedy* of Dante, and the *Paradise Lost* of John Milton. If sometime you can study Greek, Latin, and Italian, you may be fortunate enough to be able to read the first three of these epic poems in the original; but inability to read these languages need not rob you of the chance to become acquainted with them, for very fine translations of them have been made by some of our poets.

Narrative Poetry: (2) The Idyl. — An *idyl* narrates the romantic adventures of either rustic or courtly characters in verse of beauty and dignity. The most famous idyls in our language are the *Idylls of the King*,¹ by Tennyson, which tell

¹ Tennyson, following the Greek and Latin forms of the word, chose to spell *idyl* with two *l*'s.

the Story of the Round Table in the days of Chivalry when Arthur was king and "Launcelot was the first in Tournament."

Narrative Poetry: (3) The Ballad. — In the olden days when minstrels used to entertain the guests of their lords by singing to them impromptu accounts of some recent deed of heroism, the *ballad* had its origin. It was taken up, too, by the peasantry, who sang of love and nature and death. The authors of the earliest ballads are unknown. These facts largely account for the simple form of the stanza, for the frequent repetition of phrases, and for the frequent recurrence of similar situations. Early ballads told the bare outlines of their story simply and swiftly; but later ballads are often long and contain a great deal of description. It would interest you to compare some of the old ballads, like *Robin Hood's Death* or *Sir Patrick Spens*, with Longfellow's *The Wreck of the Hesperus* or Coleridge's *The Ancient Mariner*.

Narrative Poetry: (4) Dramatic. — A sharp distinction should be made between *poetic drama* and *dramatic poetry*. By the former we mean plays written in verse, examples being Shakespeare's *Romeo and Juliet* and *Julius Caesar*. By the latter we refer to poems which tell a story in which there is swift action, conflict, intensity of emotion. The characters in such poetry are described vividly, and they are portrayed as being distinctive, intense, forceful personages, such as might naturally be involved in a story of conflict, heroism, or disaster. Occasionally the narrative may be interrupted or the characters delineated by their quoted words, — a brief conversation. *An Incident of the French Camp*, by Robert Browning, *King Robert of Sicily*, by H. W. Longfellow, *Opportunity*, by Edward Rowland Sill, are excellent examples of dramatic poetry.

Lyric Poetry: (1) The Ode. — As we found the epic to be the highest form of narrative poetry, so the *ode* is the loftiest form of lyric poetry. It is a poem that is written to glorify some person, place, or thing; and it is expressed in such lofty or melodious verse that it may be chanted or sung. *The Chambered Nautilus*, by Oliver Wendell Holmes, *To a Skylark*, by Shelley, *On the Death of the Duke of Wellington*, by Tennyson, are some of the finest odes in the English language.

Lyric Poetry: (2) The Elegy. — The *elegy* is a special kind of ode: one written in mournful mood about the death of some one. There have been four notable elegies written by English poets, and one by an American poet: *Lycidas*, by John Milton, mourning the death of his friend Edward King, a young clergyman who was drowned while crossing the Irish Sea; *An Elegy Written in a Country Churchyard*, by Thomas Gray, lamenting the hard circumstances which hamper the ambitions of the poor and unlettered; *Adonais*, by Percy B. Shelley, mourning the death of the young poet, John Keats; *In Memoriam*, by Alfred, Lord Tennyson, who was grief-stricken at the death of his friend, Henry Hallam; and *O Captain, My Captain*, by Walt Whitman, who voiced the sorrow of the nation over the loss of Lincoln.

Lyric Poetry: (3) The Hymn. — The *hymn* is also a special kind of ode: a lyric poem written to express either religious or patriotic sentiment. *America*, by S. F. Smith, *The Battle Hymn of the Republic*, by Julia Ward Howe, and *Lead, Kindly Light*, by Cardinal Newman, are noble examples of this form of poetic expression.

Lyric Poetry: (4) The Song. — The *song*, too, is a kind of ode, since it is a lyric poem written to express as beautifully, as melodiously as possible some thought or feeling. *My Luve's Like a Red, Red Rose*, by Robert Burns; *O, Sweet*

Is Tipperary in the Springtime of the Year, by Denis McCarthy, *Way Down upon the Swanee River*, by Stephen Foster, are songs and furnish us with some idea of the wide range of subject matter and feeling which may be expressed by this form of poetry.

Lyric Poetry: (5) The Sonnet. — The *sonnet*, a lyric poem consisting invariably of fourteen lines, is the most formal of all the kinds of lyric poetry. The description of its rhyme scheme and stanza form has been given earlier on page 228. It may be added that the subject matter of the sonnet is invariably very dignified and lofty, the style is elevated as befits the subject matter, and the attention is concentrated on one phase of the subject only. Famous sonnets are: — *That Time of Year*, by William Shakespeare; *On His Blindness*, by John Milton; *On Westminster Bridge*, by William Wordsworth; *Ozymandias in Egypt*, by Percy B. Shelley.

The New Poetry: Free Verse. — The modern poet has a creed just as the older ones did, only it is different. He believes in freedom from old, established standards and patterns; he desires to express our distinctive and peculiar national spirit, our times, our feelings, and our thought. His belief and his desire are resulting in the choice of new subject matter, in the use of new and strange rhythms — called cadences, and in the evolution of new and different patterns of poems. Modern poetry is written to be read aloud: hence, the expression must be concise, so that attention may not wander; the rhythm must bear a direct relation to the thoughts and emotions which the poet aims to express; all literary affectations must be avoided, the diction being, rather, that of the best contemporary speech; and bald statement of fact must yield to the expression of thought and emotion by means of symbols and suggestive images.

Rhyme in Modern Poetry. — Rhyme is used somewhat in modern verse, generally to emphasize the design of short

lyrics or ballads; but the modern poet feels free to eliminate the use of it entirely if it does not strengthen or beautify the truth of emotion which he wishes to express.

Rhythm in Modern Poetry. — It would seem that the rhythms or cadences of modern free verse are, in a degree, similar in quality to those of the best emotional or descriptive prose. In Charles Dickens' *A Tale of Two Cities*, for example, we have prose which is at times almost rhythmic enough to be called verse.

In the black prison of the Conciergerie the doomed of the day awaited their fate. They were in number as the weeks of the year. Fifty-two heads were to roll that afternoon on the life-tide of the boundless, everlasting sea.

The following poems may be mentioned as among the best examples of the new attitude towards rhythm of present-day poets: *The Listeners*, by Walter de la Mare; *Patterns*, by Amy Lowell; *Fog*, by Carl Sandburg; *Mending a Wall*, by Robert Frost; *Star-Dance*, by James Oppenheim; *The Look*, by Sara Teasdale; *The Santa Fe Trail*, by Vachel Lindsay. By reading these poems aloud, listening for the accents and pauses, and noting how these correspond with the ideas or feelings expressed, you may find your ear growing more sensitive to these delicate shadings of rhythm. You may even wish to try to see if you yourself can write something in this new manner. One poet, Hilda Conkling, has written, from the age of five or six upwards, poems so beautiful that they have been gathered into book form. For an example of her work, see pages 177 f.

Review Exercise: Discussion of Verse

(All answers should be given in clear, complete sentences.)

1. Quote Poe's and Milton's characterizations of poetry.
2. On what system is English verse based?
3. What is meant by a *foot*?

4. Define the following: *trochaic*, *dactylic*, *dimeter*, *hexameter*.

5. Explain the following: *anapestic tetrameter*, *spandaic trimeter*, *iambic pentameter*.

6. What is meant by scansion?

7. What is blank verse? What variations are allowable in writing it?

8. What are the four essentials of a rhyme?

9. Define *couplet* — *quatrain* — *ballad stanza*.

10. What are the two grand divisions of poetry?

11. What distinguishes them from each other?

12. Define *epic*, *idyl*, *ballad*, *ode*, *elegy*, *hymn*, *song*, *sonnet*.

13. Name some of the greatest examples of each of these kinds of poetry.

14. What do we mean by "free verse"?

15. Name some writers who seek a freer rhythm in their poetry.

16. Name some of their poems.

17. Explain how rhyme is used in modern poetry.

18. What is the diction of modern poetry most like?

19. What is the rhythm of modern poetry most like?

20. What in your opinion is the best poem you have ever read? Why?

TECHNICAL DRILL

Punctuation

RULE 17: Use the interrogation point after a direct question. Be careful to avoid using it in indirect questions.

Examples: Which is the best road for Springfield?

The automobile driver inquired which was the best road for Springfield.

The automobilist asked: "Which is the best road for Springfield?"

Exercise

- (a) Write five direct questions such as might be asked in an outdoor class like that shown on page 235.
- (b) Convert these questions into indirect ones.

Spelling

Learn to pronounce and spell each of the following words accurately:

I

iambic	spondaic	trimeter
trochaic	pyrrhic	tetrameter
anapestic	pentameter	monometer
dactylic	dimeter	hexameter

II

heptameter	scanning	trisyllabic
octameter	rhyme	quatrain
illustrative	rhythm	sonnet
scansion	monosyllabic	Elizabethan
	dissyllabic	

Word Study

Alliteration: When several words, not very far apart, begin with the same letter or with letters sounded in the same way, they are said to alliterate.

The weary, wayworn wanderer bore. — POE.

The fair breeze blew, the white foam flew. — COLERIDGE.

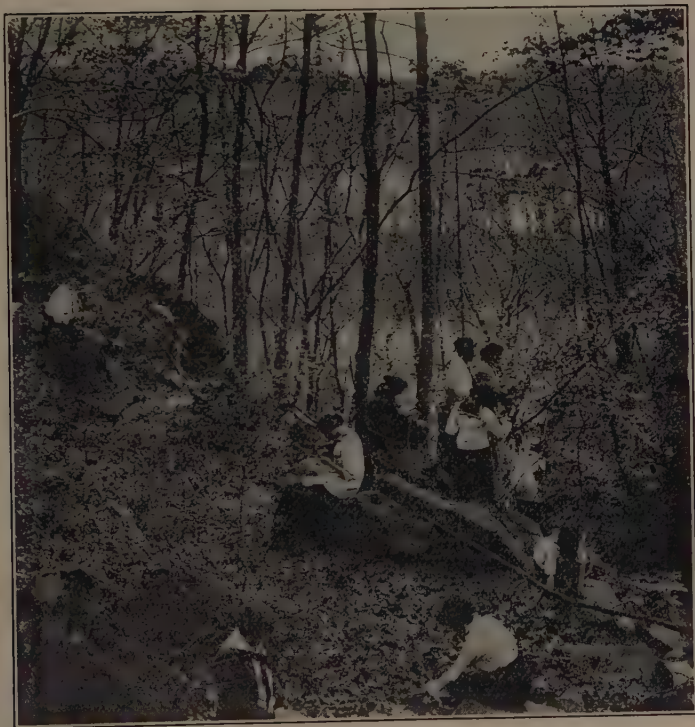
A hundred swords

Will storm his heart, love's fev'rous citadel. — KEATS.

Onomatopoeia: This is a device by which the sound suggests the sense. Some words are onomatopoetic: *buzz*, *hum*, *roar*, *splash*. Examples of onomatopoetic lines are:

The sails did sigh like sedge. — COLERIDGE.

I hear the far-off curfew sound,
Over some wide-watered shore
Swinging slow with sullen roar. — MILTON.



A FIELD CLASS.

Studying Tree Characteristics and Gathering Specimens.

Refrain: This is the repetition of a word, a phrase, or a line, at regular or irregular intervals in a poem, as when Poe ends each stanza of *The Raven* with "Nevermore!" A refrain in a song is called a burden or a chorus.

Use each of these words correctly in a sentence.

Capitalization

Each line of poetry should begin with a capital letter.

Exercises

1. Scan the following passages, and indicate the character of each line:

- (a) Our birth is but a sleep and a forgetting:
 The Soul that rises with us, our life's Star,
 Hath had elsewhere its setting
 And cometh from afar:
 Not in entire forgetfulness,
 And not in utter nakedness,
 But trailing clouds of glory do we come
 From God, who is our home.
 Heaven lies about us in our infancy!
 Shades of the prison-house begin to close
 Upon the growing Boy,
 But he beholds the light and whence it flows,
 He sees it in his joy;
 The Youth, who daily farther from the east
 Must travel, still is Nature's priest,
 And by the vision splendid
 Is on his way attended;
 At length the Man perceives it die away,
 And fade into the light of common day.

— WORDSWORTH.

- (b) Sweet Echo, sweetest nymph, that liv'st unseen
 Within thy airy shell
 By slow Meander's margent green,
 And in the violet-embroidered vale
 Where the love-lorn nightingale
 Nightly to thee her sad song mourneth well;
 Canst thou not tell me of a gentle pair
 That liketh thy Narcissus are?
 O, if thou have
 Hid them in some flowery cave,
 Tell me but where,

Sweet Queen of Parley, Daughter of the Sphere!
 So mayst thou be translated to the skies,
 And give resounding grace to all Heaven's harmonies.
 — MILTON.

(c) Hear the mellow wedding bells,
 Golden bells!
 What a world of happiness their harmony foretells!
 Through the balmy air of night
 How they ring out their delight!
 From the molten-golden notes,
 And all in tune,
 What a liquid ditty floats
 To the turtle-dove that listens, while she gloats
 On the moon!
 Oh, from out the sounding cells,
 What a gush of euphony voluminously wells!
 How it swells!
 How it dwells
 On the Future! how it tells
 Of the rapture that impels
 To the swinging and ringing
 Of the bells, bells, bells,
 Of the bells, bells, bells, bells,
 Bells, bells, bells —
 To the rhyming and the chiming of the bells! — POE.

Milton
 (d) To be, or not to be — that is the question:
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them? To die; to sleep;
 No more; and by a sleep to say we end
 The heart-ache, and the thousand natural shocks
 That flesh is heir to, 'tis a consummation
 Devoutly to be wished. To die; to sleep;
 To sleep; perchance to dream, ay, there's the rub;
 For in that sleep of death what dreams may come,

When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life.

— SHAKESPEARE.

2. What words rhyme in the passages quoted in the preceding exercise? Which are single and which are double rhymes? What is there unusual in the rhymes of the poem by Arthur Guiterman on page 142?

3. The following passage is blank verse — iambic pentameter unrhymed; but it is written as if it were prose. Rewrite it as verse, — be sure to begin each new line with a capital letter.

Wide open and unguarded stand our gates, and through them presses a wild, motley throng — men from the Volga and the Tartar steppes, featureless figures of the Hoang-Ho, Malayan, Scythian, Teuton, Kelt, and Slav, flying the Old World's poverty and scorn; these bringing with them unknown gods and rites, — those, tiger passions, here to stretch their claws. In street and alley what strange tongues are loud, accents of menace alien to our air, voices that once the Tower of Babel knew!

4. The following passage is part of a ballad, and is written in alternate iambic tetrameters and iambic trimeters. Rearrange it properly.

The snow came down, storm breeding storm, and on the decks was laid, till the weary sailor, sick at heart, sank down beside his spade.

Sir John, the night is black and long, the hissing wind is bleak, the hard, green ice as strong as death; — I prithee, Captain, speak!

The night is neither bright nor short, the singing breeze is cold, — the ice is not so strong as hope, the heart of man is bold!

What words rhyme in this passage?

5. Which of the following pairs are true rhymes? Show that they possess the four essentials mentioned on page 226:

Tread, shed; shore, more; shore, roar; told, old; making, sing; Lucifer, news of her; keeping, sleeping; gate, wait; beguiling, smiling; charity, rarity; jangling, wrangling; intellectual, hen-pecked you all; tomb, room; love, move; honesty, sea.

6. *Rhyming Game*. — Arrange the class in two groups, as in a spelling-bee, and see which side can provide most rhymes for each of the following words; or go up and down the class as a whole, calling for rhymes:

1. Be 2. Day 3. Take 4. Bring 5. Lying

7. Find examples of alliteration, onomatopoeia, and refrain in the passages quoted in Exercise 1 and in those quoted in Exercises 3 and 4.

8. Review the definitions of *simile* and *metaphor* on page 160. What examples of these figures of speech can you find in the passages given in Exercises 1, 3, and 4?

✓ 9. Here are the last words — the words that rhyme — in a four-line bit of verse. Can you supply the rest of the poem? Make it iambic tetrameter.

.....straight,
long;
wait,
song.

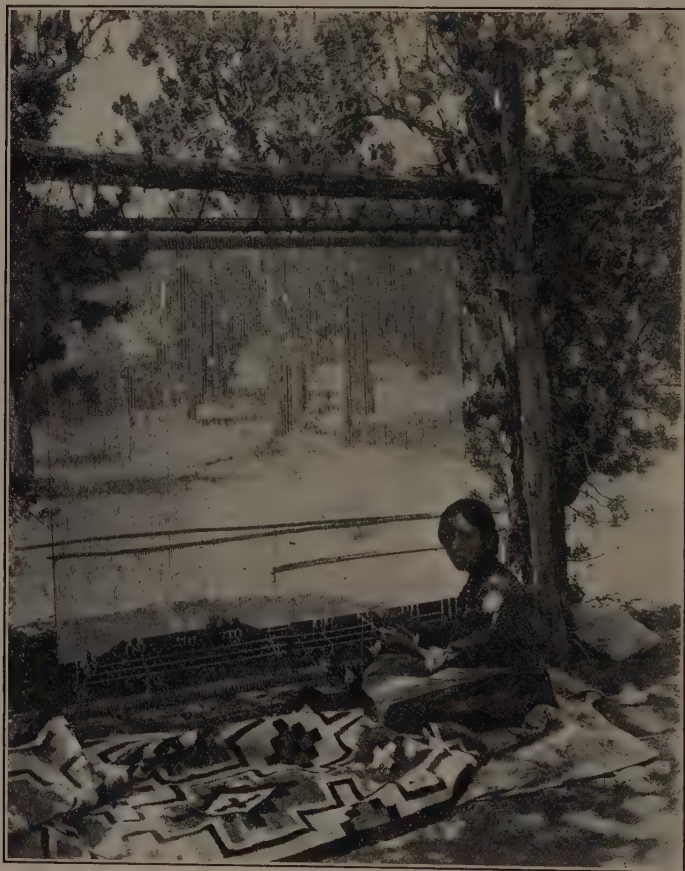
✓ 10. Try again with the following skeleton of a quatrain:

.....gleam,
stone,
stream
alone.

11. The following passage is free verse; but it is written as if it were prose. Rewrite it as verse. Be sure to begin each new line with a capital letter.

The soul of the river had entered my soul, and the gathered power of my soul was moving so swiftly it seemed to be at rest under cities of cloud under spheres of silver and changing worlds — until I saw a flash of trumpets above the battlements of Time.

12. Write six pairs of rhyme-words suggested by the picture of the Navajo weaver on this page.



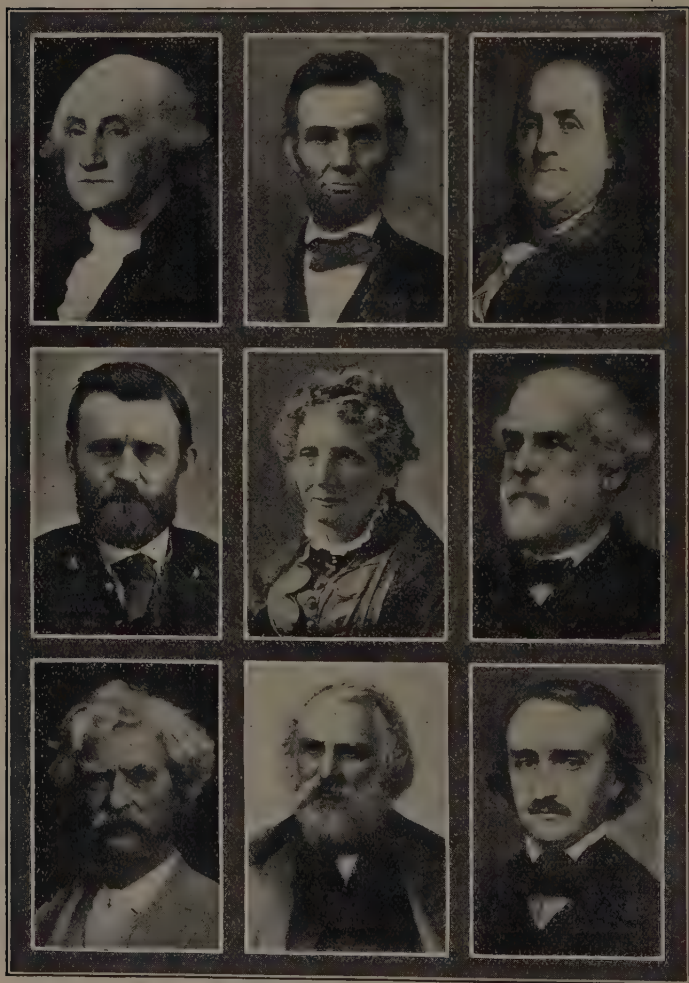
A NAVAJO SQUAW.

Weaving a Blanket in Mesa Verde National Park, Southwestern Colorado.

13. Write an original poem, of about 10 or 12 lines, on one of the following subjects or on a topic selected by yourself. Use ballad stanza, quatrains, couplets, or free verse.

- (a) A spring scene (or a scene in another of the seasons).
- (b) A football contest (or a baseball game).
- (c) A school song.
- (d) An eccentric character.
- (e) Psalm 8 in the Bible.
- (f) A view from a hill.
- (g) My country.
- (h) The robin's song.
- (i) To my mother.
- (j) Peace and war.
- (k) The Indian Weaver (page 240).

When you have finished, scan the first five lines of your verse. Come prepared to read your poem effectively in class.



FAMOUS AMERICANS.

PART III

COMPOSITION IN PRACTICAL LIFE

CHAPTER IX

FINDING YOUR VOCATION

Every man is said to have his peculiar ambition.

— ABRAHAM LINCOLN.

Men and Women Who Lead. — Every age in American history has been characterized by its set of leaders, who have represented the spirit of the times. For example, in the Puritan period, when the English began to settle America, the leaders were men of religion, like Governor Bradford of Massachusetts. In the Revolutionary period, and in the period of national expansion, the leaders were statesmen, like Washington, Jefferson, Clay, and Webster. In the period of the Civil War, the leaders were political thinkers, like Lincoln, and soldiers, like Grant and Lee. In the period between the Civil War and the great European War, the leaders were the pioneers of gigantic business enterprises, men like John D. Rockefeller and Andrew Carnegie.

Women, too, have played a prominent part in our national development — Julia Ward Howe, writer and reformer; Emma Willard and Alice Freeman Palmer, educators;

NOTE. — The famous Americans on the opposite page are, left to right: (top row) George Washington, Abraham Lincoln, Benjamin Franklin; (middle row) Ulysses S. Grant, Harriet Beecher Stowe, Robert E. Lee; (bottom row) Samuel L. Clemens (Mark Twain), Henry Wadsworth Longfellow, Edgar Allan Poe.

Elizabeth Cady Stanton and Susan B. Anthony, political leaders.

Now comes our own age, and it, too, demands its leaders. Will you be one of them?

Finding Your Proper Place Today. — In the great democracy of today, what place do you expect to occupy? How do you intend to earn a living? What sort of living will it be possible for you to earn? Have you decided what calling to follow when your school days are over? If not, you will do well to consider preparing for a definite occupation. You should begin gathering facts about two or three different lines of endeavor in which you are interested. You should think about them; you should talk to persons now engaged in these vocations.

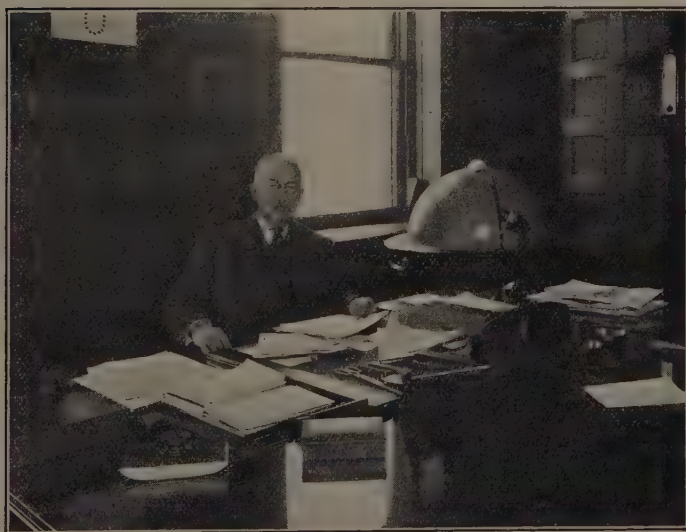
Benjamin Franklin, in his famous *Autobiography*, tells how his father tried to guide him in choosing a vocation. "He therefore sometimes took me to walk with him, and see joiners, bricklayers, turners, braziers, etc., at their work," says Franklin, "that he might observe my inclination, and endeavor to fix it on some trade or other on land. It has ever since been a pleasure to me to see good workmen handle their tools; and it has been useful to me, having learned so much by it as to be able to do little jobs myself in my home when a workman could not readily be got, and to construct little machines for my experiments, while the intention of making the experiment was fresh and warm in my mind."

Without waiting for your father to guide you, take it upon yourself to observe men in various lines of occupation, to find out what business interests you most. Obtain permission to visit offices, factories, and the like, and do not hesitate to ask questions.

The Chief Vocations. — In order to be self-supporting, you must be trained to a definite trade or profession. The

most important life vocations may be grouped under the following seven heads:

- I. Farming.
- II. The Manual Trades and Arts.
- III. Manufacturing.
- IV. Commerce.
- V. Government Service.
- VI. Learned Professions.
- VII. Artistic Professions.



A TYPICAL BIG EXECUTIVE.

H. B. Thayer, Chairman of the Board of Directors of the American Telephone and Telegraph Company, the Largest Public Utility Corporation in the World.

Farming includes, besides the raising of agricultural food products, the raising of raw material for textiles, such as cotton, and the raising of cattle and poultry. There are 4,500,000 people engaged in farming in this country.

The manual trades and manufacturing include all those processes by which raw materials are converted into finished commodities, ready for use. Most of this work today is carried on in big factories, which constitute in our country a complex system manned by more than 6,000,000 workers of varying degrees of skill.

Commerce embraces all those activities by which goods are bought, sold, and distributed. These processes include commercial transactions of every description, as well as transportation.

Civil service positions are of three kinds: municipal, state, and federal. A stenographer at the city hall is a municipal employee, a clerk at the state capitol is a state employee, a letter carrier or a clerk of the government at Washington is a federal employee.

The learned professions include law, medicine, dentistry, the Army and Navy, teaching, theology, journalism, scientific research, library work.

Artistic professions include music, painting, acting, architecture, sculpture, interior decorating, photography, and the like. Some vocations belong in two groups; for example, millinery may be both manufacturing and art.

Exercise

How many vocations can you think of in connection with the work of the American Telephone and Telegraph Company? Beginning with the linemen (men who build, extend, and repair the lines) and going through the entire organization, how many kinds of occupations are included under the general supervision of an executive like W. S. Gifford, the president of this company?

How to Choose a Vocation. — You may well ask, "Which of these many lines of work shall I follow?" To select the proper occupation for yourself you should consider your physical characteristics, your mental preferences, and your

financial resources. Your physical limitations, for example, may prevent you from becoming a successful farmer. Your habits of mind may incline you toward art or music. Perhaps your family is unable to support you during a long period of study and preparation; and you, in turn, cannot support yourself while learning. Then, again, you may be able to win a scholarship and work your way through college.

By a process of eliminating those vocations in which you would find it next to impossible to get a good start, you may discover the kinds of work for which you are best fitted. Compare, then, the advantages of these vocations as to healthfulness of the work, as to opportunities for forging ahead, as to financial return, and as to the general attractiveness of the work for you. Before long you will find yourself settling upon a definite occupation. Once you find your proper calling, you will find the door to happiness.

How Your English Will Help You. — If you wish to secure a good start in your chosen occupation, you will have to express yourself effectively. You will have to write letters of application for positions that interest you. You will have to follow up these letters with personal interviews. You will have to talk to people who will judge you by your manner of speech. At all times, the things you say and the way you say them will win or lose friends for you. As you grow older, if you hope to achieve real leadership in your calling, you will have to be able at all times to present your ideas to others with vigor and precision.

Charles M. Schwab's Rules for Success. — Speaking some time ago at Princeton University, Charles M. Schwab told what characteristics young men (and women) should have in order to be successful in life. As reported in the *New York Times*, Mr. Schwab said:

The real leaders in industry are not always the men who make the most money. The successful man is the man who has successfully accomplished the object which he set out to attain. Money is not the thing that brings the thrill of my life — the real thrill lies in the friends with whom I am surrounded in the great factories, the things I set out to accomplish.

The thing you want to do is to make up your mind what you are going to drive for and let nothing stand in the way of its ultimate



TYPICAL PEASANTS OF WESTERN EUROPE.

They are shown here returning with a morning's catch on the Brittany Coast. How do you think their opportunities compare with yours?

accomplishment. I am going to try to give now what seem to me the fundamental requirements for a successful life:

First, unimpeachable integrity. This is the very foundation. With this as a starting point the rest will be relatively easy.

Second, loyalty. Be loyal to the people with whom you are associated. Give credit always where credit is due, and remember always that it will attract credit to you to give credit to someone else. Make your employer believe that you are with him

always, that you are proud to be with his department in his company.

Third, a liberal education in the finer things of life, of art, of literature, will contribute toward success in life. Man needs imagination, and these are the sources of it.

Fourth, the making of friends. Enemies don't pay. You will be surprised at the pleasantness that will surround you when you have made friends instead of enemies. Whatever your misfortunes in life, boys, just laugh.

Fifth, concentration. Learn to concentrate and think upon the problem in your mind until you have reached a conclusion. Don't be afraid of mistakes. Don't blame a man who makes them, but it is a fool that makes the same one twice.

Sixth, going at your work. You may not find yourself the first year. Don't hesitate to change from distasteful work, but don't change because difficulties come up or troubles arise. Give the best that is in you. Let nothing stand in the way of your going on.

Review Exercise: Discussion of Vocations

(All answers should be given in clear, complete sentences.)

1. How may you find your proper vocation?
2. Name the seven vocational groups. In which group does forestry belong? law? advertising? plumbing? the manufacture of shoes? china-painting? acting?
3. How is English useful in any business?
4. Summarize Mr. Schwab's "Rules for Success."

TECHNICAL DRILL

Punctuation

RULE 18: Use the colon to indicate that an enumeration of related details or a formal quotation will follow.

- Examples:*
1. We make all kinds of electric fans: for ceiling, desk, or wall; for home, office, or factory.
 2. His exact words were: "I can pay the bill in ninety days."
 3. Senator Hitchcock spoke as follows:

Exercises

✓ 1. Bring to class a newspaper clipping illustrating the use of the colon to introduce a formal quotation, as in example 3.

2. Applying rules you have learned, punctuate the following:

- (a) The method has three advantages speed coolness and cleanliness.
- (b) The distributing offices are now as follows Boston Philadelphia Pittsburgh Chicago and San Francisco.
- (c) The tools we need are these five saws three hatchets three axes a pick and a shovel.

3. Write six sentences of your own, illustrating correctly the various uses of the colon.

Spelling

✓ Learn to pronounce and spell the following words accurately:

I

pecuniary	professional	emergency
purposeful	constitute	development
mercantile	Parliament	Providence
manufacturing	emulate	Babylon

II

marvelous	Aegean	Iberians
Tyrian	tunnies	Nineveh
Phoenician	Sicily	galleon
descried	traffickers	isthmus

III

emerald	coaster	Argentina
amethyst	Calcutta	proximity
topaz	Bombay	achievements
cinnamon	Massachusetts	insouciance

IV

irradiate	sprawl	lustral
thralls	submerged	pyre
sullen	fantastically	galleys
lurching	Golconda	fugitive

V

intrepid	Pantheon	criticize
taciturn	Mammon	criticism
indomitable	scoring	victim
flaunt	deposit	accordance

Word Study

1. Read over the following advertisement of a famous department store in London and be able to explain every word that is used:

OMNIA OMNIBUS UBIQUE

Harrod's trade-mark is one signifying everything for everybody everywhere. It is literal as well as Latin. The store covers half as much ground again as St. Paul's, embraces two hundred shops, employs seven thousand people, sells everything from candies to castles, trades with every quarter of the globe — it is a granary, a vineyard, a bank, a depositary, a library, an atelier of fashions, a saturnalia of jewels, a caravan of silks, a crystal palace of glass and porcelains, a tea shop, a tobacco plantation, a booking office for theaters and tours, a bureau of currency exchange, a world's fair for the world that fares here, and the greatest rendezvous for Americans stopping and shopping in London.

HARROD'S, Ltd.

2. Distinguish between

- economy* — the use of money or resources to the best advantage; and
- frugality* — a sparing or thrifty use of resources so as to avoid luxury.

Use each of these words correctly in a sentence.

Reading

Read over carefully the passage on pages 248 f., dealing with Mr. Schwab's rules for success. Be sure you can pronounce every word and can give its meaning. Come prepared to read this passage effectively.



AS IN BIBLICAL DAYS.

A Yoke of Oxen at Haying Time, a Rare Sight in America in These Days of Tractors.

Exercises

1. Write a one-page theme in which you answer the following questions: What is (or was) your father's vocation?

What do you think of this occupation as a life career? What are some vocations in which you believe that you could make good? Why do you think you would be successful? Devote a paragraph to each topic.

2. Make a list of ten prominent lawyers, teachers, clergymen, physicians, business men, public officials, etc., in your community, choosing one in each vocation. Draft a letter that may be sent to any one of these, asking him to address your school on the qualities needed for success in his vocation. Discuss the letters in class, and decide which one is best. Take a neat copy of this to the principal of your school, and request his permission to send it.

3. Write a two-page theme describing "My Summer Employer" or "Experiences While Working after School."

4. Write a report on one of the vocational books in the reading list on pages 391 f., indicating what useful information you have obtained. Be orderly in the arrangement of the ideas.

5. Bring to class one or more newspaper clippings telling about the way some prominent man or woman attained success.

✓6. Write one of the following letters:

To the School of Agriculture, Cornell University, Ithaca, N. Y., or to the New York State School of Agriculture, Farmingdale, N. Y., asking for a copy of the school catalogue.

7. Give a talk on one of the following subjects:

- (a) The training necessary to become a successful farmer.
- (b) The school which gives the best training for scientific farming.
- (c) The course that most attracts me to Cornell (or some other school).

8. **Farming.** Write a one-page theme on one of the following topics:

- (a) The attractions of country life in America.
- (b) The training required for scientific farming.
- (c) A description of one of the following labor-saving machines, and a discussion of its importance: (a) the farm tractor, (b) the binder, (c) the thresher. (See the picture on this page.)
- (d) The financial rewards of the farmer.
- (e) An interview with a farmer on farming as a business.
- (f) A cattle ranch.



A REAPING MACHINE.

- (g) Where city butchers get their meat.
- (h) Dairy farming as a business.
- (i) A poultry farm I once visited.
- (j) Scientific fruit growing.
- (k) Where the various kinds of fruit in the city market come from.
- (l) Truck farming.
- (m) Landscape gardening.
- (n) The cultivation of flowers.

9. **Manufacturing.** Give a five-minute talk on one of the following topics:

- (a) Ten different kinds of factories in our city.
- (b) How a big factory is organized.
- (c) A visit to a factory.
- (d) An interview with a manufacturer on getting a start in his line of business.
- (e) The kind of manufacturing that interests me most.
- (f) Manufacturing in our city fifty years ago and now.
- (g) The development of steam power.
- (h) The development of electricity.
- (i) Getting a technical education.
- (j) What makes a good engineer (mechanical, electrical, or chemical).
- (k) How one of the following "captains of industry" got his start and won success: Thomas A. Edison, George Westinghouse, Charles M. Schwab, Andrew Carnegie, Henry Ford.

10. Write a one-page theme on one of the subjects given above. Use the same subject as that upon which you talked if you wish. Try to make your written theme a better piece of composition than the spoken one.

11. **Commerce.** Give a five or ten-minute talk on one of the following topics:

- (a) The best preparation for a business career.
- (b) An interview with a successful business man.
- (c) What I learned by watching a good salesman (or saleswoman) in a retail store.
- (d) System in the grocery store where we trade.
- (e) The work my father's office manager does.
- (f) The work of a traveling salesman.
- (g) The kind of goods I should prefer to sell if I were a Saturday helper in a department store.
- (h) The chief kinds of advertising, with examples.
- (i) The uses of banks, and their sources of profit.
- (j) Opportunities for a young man in the wool business.

- (k) Various branches of the leather business.
- (l) The kinds of insurance that a head of a family should have.
- (m) How the real estate man rents or sells a piece of property.
- (n) The work of a mercantile agency like Dun's or Bradstreet's.
- (o) Why being an accountant is more profitable than being a bookkeeper.
- (p) The difference between stenography and stenotypy.
- (q) How the work of a purchasing department is carried on.
- (r) Possibilities of employment offered by railroad lines passing through our city.
- (s) Telegraphy and how to learn it.
- (t) Why I should like to become a railroad conductor.
- (u) Freight and passenger air service.
- (v) Traffic management and its possibilities as a career.
- (w) How freight is handled.
- (x) The locomotive engineer.
- (y) Why I like ocean navigation.
- (z) Possibilities of commercial navigation.

12. Write a two-page theme on one of the subjects given above. Use the same one that you talked about if you wish.

13. Civil Service. Write one of the following letters:

- (a) To the Civil Service Commission in your city for a copy of their manual.
- (b) To the Civil Service Commission at the capital of your state for their manual.
- (c) To the United States Civil Service Commission, Washington, D. C., for their "Manual of Examinations."

14. Civil Service. Write a one-page theme on one of the following:

- (a) The departments of our city government, and the civil service positions in each department.
- (b) Civil Service positions filled by our state officials.
- (c) The departments of our national government and the positions filled by civil service employees.

- (d) Advantages and disadvantages of civil service employment.

15. Building and Construction. Write a one-page theme on one of the following topics. If necessary, interview some one who can give you the necessary information.

- (a) How to become an amateur electrician.
- (b) How the plumber preserves our health.
- (c) What the architect had to do with the house I live in.
- (d) What a building contractor has to do.
- (e) What I learned by watching bricklayers at work.
- (f) What I learned by watching carpenters at work on a house.
- (g) Pattern making.
- (h) The branch of the automobile industry that interests me most.

16. In a three-minute talk to the class, give an account of the contents of any technical magazine obtainable at the public library, or compare the contents and advertising of any two such magazines. *The Engineering News* and *The Scientific American* are examples. Or take *Popular Mechanics*.

17. Engineering. Write one of the following letters:

- (a) To the Carnegie Institute of Technology, Pittsburgh, Pa., for the free bulletin, *Suggestions Concerning the Choice of a Course in Engineering*.
- (b) To the Massachusetts Institute of Technology, Boston, Mass., for a copy of its catalogue.
- (c) To the Norman W. Henly Publishing Co., New York City, for a copy of the book, *Eminent Engineers*, by Dwight Goddard, enclosing a money order for \$1.50.
- (d) To Pratt Institute, Brooklyn, N. Y., asking for a bulletin describing technical courses of study open to women.

18. Engineering. Give a three-minute talk, or write a one-page theme on one of the following subjects:

- (a) What natural tastes lead to success in courses in engineering?
- (b) The romance of being a bridge-builder.
- (c) What I learned the summer I worked in our city engineer's office.
- (d) An interview with our highway commissioner.
- (e) How to become a successful electrical engineer.
- (f) What future does engineering offer a young man?



THOMAS A. EDISON.

In His Laboratory at Orange, New Jersey.

19. Learned Professions. Write one of the following letters:

- (a) To the American Library Association Publishing Board, Chicago, Ill., enclosing ten cents in stamps, for the pamphlet, *Training for Librarianship*.
- (b) To any medical, dental, or law school for a catalogue.
- (c) To Houghton, Mifflin & Co., Boston, Mass., enclosing \$1.50 for a copy of *Newspaper Writing and Editing*, by W. G. Bleyer.

- (d) To your Congressman, asking for information as to entrance to West Point or Annapolis.

20. Learned Professions. Write a one-page theme on one of the following:

- ✓ (a) Why I admire our family physician.
- (b) Why I should like to be a pharmacist.
- (c) The qualifications and training necessary to become a dentist.
- (d) The work of our local board of health.
- (e) Why I expect to enter the normal school instead of going into the business world.
- (f) A subject I should like to teach.
- (g) The importance of teaching as a profession.
- (h) Why teachers should be paid higher salaries.
- (i) Why library work attracts me.
- (j) An interview with a newspaper man on journalism as a career.
- (k) Being a religious leader.
- (l) Why I think I could make good as a lawyer.
- (m) Some unusual professions.
- (n) How to enter the Army or Navy.
- (o) How to obtain an appointment to West Point or Annapolis.
- (p) The advantages of serving the Government in the military, naval, marine, or aviation service.
- (q) The life that a scientific man leads.
- (r) The opportunities for women in public health work.

21. Artistic Professions. Write a one-page theme on one of the following topics:

- (a) Prominent commercial photographers in our city.
- (b) The work of a commercial artist.
- (c) The career of a painter or sculptor.
- (d) Why I should like to be a costume designer.
- (e) Music (or singing) as a profession.
- (f) Moving-picture acting, and why it appeals to me.
- (g) Stage work.

- (h) Interior decorating.
- (i) A visit to an art museum.
- (j) An interesting magazine on art.
- (k) Art and architecture.
- (l) Great singers (or great musicians) I have heard.

22. Come to class prepared to give the names of people of our time who have achieved fame in the following fields. Make your list as long as possible.

- (a) Actors and managers.
- (b) Artists.
- (c) Athletes.
- (d) Authors.
- (e) Business leaders.
- (f) Engineers and inventors.
- (g) Explorers.
- (h) Journalists, editors, and publishers.
- (i) Musicians, singers, and composers.
- (j) Physicians.
- (k) Public leaders and statesmen.
- (l) Scientists.
- (m) Social workers.
- (n) Soldiers and sailors.
- (o) Teachers and preachers.

23. Prepare a three-minute talk on the life of any one of the persons in the preceding list. Go to a good library for your facts. Consult, among other books, "Who's Who" and "Who's Who in America." Ask the librarian for assistance, if necessary. Be able to mention the exact names of the books from which you got your information.

24. The picture on page 59 illustrates the use of scores of switchboards for *speed* and *accuracy* in the "central" office.

Study this picture. Observe what the various workers are doing. Then write a brief theme on "Team Work in a Large Central Office."

25. Give a three-minute talk on one of the following subjects:

- (a) Team work in school.
- (b) Team work in government.
- (c) Team work in the home.
- (d) Team work among employees.
- (e) Coöperation, one of the biggest elements in a successful career.



FAMOUS LETTER-WRITERS.

CHAPTER X

LETTERS AND LETTER-WRITING — POSTAL INFORMATION

*He comes, the herald of a noisy world,
With spattered boots, strapped waist, and frozen locks,
News from all nations lumbering at his back.
Cold and yet cheerful: messenger of grief
Perhaps to thousands, and of joy to some
Houses in ashes, and the fall of stocks,
Births, deaths, and marriages, epistles wet
With tears that trickled down the writer's cheeks,
Or charged with amorous sighs of distant swains.*

— WILLIAM COWPER, *On the Postman in Winter*.

The Writing of Letters. — When did people first begin to write letters to each other? So far back that we cannot trace the faint beginnings. Letters three thousand years old were dug out of old ruins in Egypt recently; there is a letter of King David in the Bible; many of the old Greeks and Romans (like Cicero and Pliny) wrote letters voluminously; much of the New Testament is in epistolary form.

Among the oldest monuments of English literature are the "Paston Letters" of the 15th century; and in all modern literature are to be found many famous collections of letters — for example, those of Madame de Sevigné in French; of Lord Chesterfield, Horace Walpole, Charles Lamb, William Cowper, Robert Louis Stevenson, James Russell Lowell, Walter Hines Page, and others in English; of Goethe and

NOTE. — The famous letter-writers on the opposite page are, left to right: (top row) James Russell Lowell and Walter Hines Page, Americans; (middle row) Robert Louis Stevenson and Charles Lamb, Englishmen; (bottom row) Johann Wolfgang von Goethe and Richard Wagner, Germans.

Wagner in German. Such collections make most entertaining reading; one gets pleasant glimpses into the life of the writer, his character, and his times.

The Growth of Business Correspondence. — The earliest business letters may possibly have been no more than rough bookkeeping items. Most business was transacted directly between the persons concerned. Facilities for transmitting letters were lacking. Formal postal systems originated in the necessity for transmitting the messages of monarchs — in diplomatic correspondence, as it is called. Thus in the Bible, in the *Book of Esther*, (viii, 10) it is said: "And he wrote in King Ahasuerus's name, and sealed it with the king's ring, and sent letters by post on horseback, and riders on mules, camels, and young dromedaries." Later, in Europe, relays of men and horses were maintained; and during the reign of Edward IV of England, in 1481, it was regarded as an astounding feat that changes of riders had carried letters a distance of 200 miles in two days.

Postal Systems. — In the year 1548 in England, a statute fixed the rates of hire for carrying a letter by post horses as one cent a mile. Later, regular communication between England and Scotland was arranged by the government. Sometimes private persons were allowed to carry letters, but generally under official control. In subsequent years came such reforms as Sir Rowland Hill's reduction of postage to a penny (American money: two cents), the use of mail coaches and later of mail trains, the development of the postal system so as to include money orders, saving banks, and the like; and many other important changes. Today the postal system is absolutely necessary to our social and economic welfare.

Stamps. — An interesting part in the evolution of this system has been played by the postage stamp. A stamp, as everyone knows, is an adhesive label placed on a letter

(or a package) and indicating that the amount shown on the face of the label has been paid for the transmission of the letter. We are so accustomed to this device that, no doubt, it seems centuries old. In fact, however, the first stamp was produced in 1840 for the British post office (then in charge of Sir Rowland Hill), and the first one was used on May first of that year. This was the famous "Penny Black," bearing a profile of Queen Victoria. Later came perforated stamps of various denominations, chiefly to pay postage to foreign countries; and in 1870 came post cards.

In the United States it was the separate cities which at first issued these labels. In 1847, the Post Office Department began to print stamps; and of course every other civilized country today has its own issues. The transmission of letters from one country to another is regulated by international agreements.

History of the American Post Office Department. — As soon as agitation against the British began in the middle of the eighteenth century, there became evident the need of some system of communication among the American leaders, some system independent of the official British post office. Such a system was soon devised, and the most famous of the postriders was Paul Revere, whose celebrated ride on April 18, 1775, was taken in the performance of his postal duties. A line between Baltimore and Philadelphia in 1774 was later extended by the Continental Congress throughout all the colonies.

In July, 1775, the Congress established the Constitutional Post Office, with Franklin as Postmaster-General. Later Franklin's son-in-law succeeded him. When the Constitution was adopted, proper provision was made for a central postal authority. At first postal communication was slow and difficult. In 1789, there were in all the thirteen states only 75 postmasters, and the mails were carried on less than 2,000 miles of post roads. By the end of Wash-

ington's administration the extent of the service had greatly increased.

With the extension of the country to the West the postal facilities were likewise increased. By 1812, mail service was in operation over more than 39,000 miles of post roads. The introduction of the steamship and the railroad helped to improve both domestic and foreign communication. In this early period, however, rates were high, and were based entirely on a zone system. Envelopes and stamps were both unknown; and a letter on two sheets of paper was a double letter on which double rates were paid — usually by the addressee. Nevertheless, by the end of Jackson's administration the postal service was in excellent condition, with more than 11,000 postmasters.

The postal reforms of Sir Rowland Hill in England brought in 1840 a demand for cheaper postage and improved facilities in the United States. Shortly afterwards postage was reduced, stamps introduced, official stamped envelopes authorized, and the prepayment of postage made compulsory. Treaties were also entered into with foreign nations to cover mail relations.

In 1851, postage was reduced to three cents for letters going not more than 3,000 miles — the old rate had been five and ten cents. The system of registering letters was introduced in 1855. The first street letter boxes were erected in New York and Boston in 1858. Merchandise was admitted to the mail in 1861. Mail delivery by carriers within a radius of nine miles from the City Hall, New York, was authorized by Congress in 1863. The first International Postal Congress convened at Paris in 1863, and the International Postal Union came into operation.

The money-order system was begun in 1864, and in the same year the first trip of a railroad post office (from Chicago, Ill., to Clinton, Iowa) was made. One-cent post cards were provided by Act of Congress in 1872. The United States

and Canada adopted reciprocal domestic postage rates in 1875. Postage for letter mail was fixed at 2 cents each half-ounce in 1883, and 2 cents each ounce in 1885. Special delivery was authorized in the latter year. Rural Free Delivery was begun in 1896. Two-cent postage between the United States and the United Kingdom went into effect in 1908. The United States Postal Savings Bank was established in 1911, the Parcel Post Service in 1913.



"R. F. D." IN COLORADO IN MID-WINTER.

Work of the Post Office. — Large revenues come to the Government from the sale of postal services. In 1917, the annual revenue of the post office at New York alone was \$30,000,000.00, or more than the entire revenue of all the United States post offices as late as 1878. Regular mails in the custody of sworn employees of the postal service travel more than one billion miles a year over 1,800,000 miles of road.

Behind the scenes in a post office go on many complicated processes — the sorting of the mail into various classes, the weighing of doubtful matter, the cancellation of the postage,

the sorting by destinations, etc. It is estimated that more than twenty billion pieces of mail are handled each year. In the handling of ordinary mail four steps are taken: (1) the sale of the stamp; (2) the mailing of the letter; (3) the transportation from one point to another; (4) the delivery. In addition, the letter may be registered; or a special delivery stamp may be placed on it; or it may contain a money order. People place a letter in a U. S. mail box with absolute faith that the letter will not be tampered with and that every effort will be made to deliver it safely. Little mail, in fact, is lost; and constant care is taken that the mail is not mishandled.

Latest Postal Regulations. — Mail falls into four classes: (1) Written and sealed matter; (2) Periodical matter — magazines, newspapers, etc.; (3) Miscellaneous printed matter or merchandise up to eight ounces in weight; (4) Merchandise exceeding eight ounces in weight. The first class costs ~~two~~ cents an ounce or fraction thereof, with one cent for government post cards. Private mailing cards now require two cents postage. To some foreign countries the rate for letters is two cents; to others it is five cents. The second class is based on a zone system. The third class must be sent unsealed; it may be fastened so as to be easily opened. The cost is one cent for each two ounces or fraction thereof for booklets, seeds, and plants; otherwise the rate is one and one-half cents. The fourth class also is based on a zone system, with a two-cent service charge, except on parcels originating on rural routes.

Certain kinds of matter may not be sent through the mail — mail insufficiently addressed, with postage not properly prepaid, game killed in violation of the law, all matter harmful in its effects (like explosives, live reptiles, alcoholic liquids, etc.), tinsel or glass likely to come off, indecent writings, matter with defamatory or dunning remarks on

the outside cover or envelope, advertisements of lotteries or frauds, etc.

Some Postal Hints. — (1) Envelopes or wrappers of a weak or insubstantial paper should not be used. (2) Wrap second, third, and fourth-class mail so that its contents may be examined easily by postal officials; otherwise, it becomes subject to the rates of first-class matter. (3) From the standpoint of the post office, the address is the most important part of the letters you send. Write the address legibly. Write it carefully. Write it fully — name, street, town, state. Leave room for the cancellation and post-marking. Write your return address in the upper left-hand corner.

Review Exercise: Discussion of Letter-Writing

(All answers should be given in clear, complete sentences.)

1. Bring to class a copy of the Constitution of the United States, and read the clauses relating to the postal service.

2. What has the word "post" to do with "post office" and "postal service"? Explain this line from Milton:

And post o'er land and ocean without rest.

3. Demonstrate that it is advisable to have postage prepaid and not paid by the addressee.

4. Give some instances of letter writing in early times.

5. Who was Sir Rowland Hill? Mention some of his reforms.

6. Explain the convenience of postage stamps.

7. Give some interesting facts in the development of the American postal system.

8. What is the character of the work of the post office?

9. What are the four kinds of mail matter?

10. Give some hints helpful to the rapid forwarding of mail.

TECHNICAL DRILL

Punctuation

RULE 19: Use the semicolon to separate parallel expressions that contain commas.

Example: Send copies of this letter to Mr. James H. Owen, President of the company; Mr. Arthur Anderson, secretary; and Mr. Lawrence H. Hawkins, treasurer.

Exercises

1. Applying the preceding rule, punctuate the following:

- (a) Model X is the largest size Model Y, the medium size and Model Z, with which you are familiar, the small size.
- (b) Our offices are located in Washington, D. C. Newark, N. J. and Springfield, Ill.
- (c) Harrington, representing Central High School, came in first Oswald, representing Camden High School, second and Hendrickson, representing Lawrenceville, third.
- (d) Officers were elected as follows: Margaret Smith, president Evelyn O'Connor, vice president Marion Brown, secretary Celia Smith, treasurer and Jeannette Meyer, Anna Wilson, and Helen Gleason, members of the executive committee.
- (e) I sold him copies of *Treasure Island*, by Stevenson *Tom Sawyer*, by Mark Twain and *Twenty Thousand Leagues Under the Sea*, by Jules Verne.

2. Write ten sentences of your own illustrating the correct use of the semicolon according to Rule 19. Let five of the sentences refer to the picture of the children on the Indian's horse (page 271) and let five refer to the picture on page 267.

Spelling

Learn to pronounce and spell the following words accurately:

I

nevertheless	railway	together
notwithstanding	shirtwaist	tomorrow
postmaster	stairway	throughout
railroad	today	unpaid

Notice that all of these words are written without hyphens.



A YOUNG BRAVE OF THE FLATHEAD INDIAN TRIBE.

He entertains three young tourists at Arlee, Montana, near the Reservation.

II

Be careful to write with a hyphen all of the following words:

four-year-old (child)	out-of-doors	ten-inch (records)
old-fashioned	six-foot (boards)	ten-months-old (infant)

Word Study

1. Make a list of the synonyms for *store* in the following passage. What impression as to size is the whole passage meant to leave?

The advantage of shopping at Harrod's is that one can get everything there. It is a grand symposium of shops, drawing its merchandise from every clime, catering to every human need, the home of Yeltra overcoats and English-made clothes for men, the center and circumference of women's fashions, a bazaar of books and a temple of antiques, an empire of china and a kingdom of linens, a sovereignty of silverware and a dynasty of silks, a gallery of old masters and nursery of cut flowers, a dominion of supply devoted to the democracy of demand.

2. Distinguish between

- (a) *invoice* — a list sent to a purchaser, giving items, price, etc., usually with the goods themselves;
- (b) *bill* — an account of goods sold or services rendered, with the price or charge; and
- (c) *statement* — a summary or abstract of business transactions, usually made each month.

Use each of these words correctly in a sentence.

3. Distinguish between

- (a) *discount* — a deduction from a gross sum in an account, because of prompt payment, etc.;
- (b) *deduction* — something taken away, the act of taking away;
- (c) *rebate* — a deduction allowed on an account; and
- (d) *refund* — a sum paid back.

Use each of these words correctly in a sentence.

Exercises

1. Tell what happens to a letter from the moment you drop it in a mail box, until it is delivered. Consult a letter carrier or a post-office employee if you are not certain as to the facts.

2. How are post-office employees and postmasters chosen? Consult your civics teacher and bring the information to class or get your facts at the post office itself.

3. Interview your postmaster, and get from him some hints useful to letter writers.

4. Write a paragraph in which you defend this statement:

The Post Office Department of the United States is the most useful of the Government departments, because it performs some essential service every day for almost every citizen.

5. In a theme of about 300 words justify or disprove the following statement:

The mightiest implement of human democracy is postal service. Good postal facilities prompt and encourage the spirit and service of that world democracy which makes for the freedom and happiness of mankind. — DANIEL C. ROPER.

6. The picture on page 267 shows Uncle Sam's postal representative performing his duties in the R. F. D. (Rural Free Delivery) service among the Colorado Rockies in winter. Make believe that you are spending the winter in Colorado and that the mail carrier has just delivered an unexpected Christmas gift to you from your cousin, who is spending the winter at Palm Beach, Florida. Write an interesting letter of thanks. Mention the circumstances of receiving the parcel. Picture the contrast between your life and surroundings and your cousin's.

7. Prepare a talk on *one* of the following topics. Material for these themes may be obtained in your library (see some of the books listed on page 390), or by consulting your local postmaster or a mail carrier. Some information is given in this chapter.

- (a) Sending messages in ancient days.
- (b) Sir Rowland Hill and cheaper letters.
- (c) Colonial post offices.
- (d) Benjamin Franklin and our American post-office system.
- (e) Some famous American postmaster-generals.
- (f) The extent of our post-office system.
- (g) The policing of the mails.

- (h) Services that the post office performs.
- (i) The railway mail service.
- (j) The Rural Free Delivery.
- (k) Collection and delivery in cities.
- (l) The parcel post.
- (m) Postal banking.
- (n) The printing of stamps.
- (o) A visit to the local post office.
- (p) What registering a letter means.
- (q) How the post office prevents frauds in business.
- (r) Our local postmaster.
- (s) The Postmaster-General today.
- (t) The International Postal Congress.
- (u) Aëroplane mail service.

Special Assignments

1. In a good manual about stamps (like Douglas B. Armstrong's *The Boys' Book of Stamp Collecting*) look up the story of the postage stamp and be prepared to give a brief talk on the subject.

2. If you are a stamp collector, bring your collection (or parts of it) to class and explain the romance of stamp collecting or tell your classmates about some notable rarities.

3. With the help of some stamps from your collection, if you have one, talk on one of these topics: History in the Stamp Album, or 'Round the World on Postage Stamps.

4. Describe a meeting of a Stamp Collectors' Club at which some interesting discussions took place.

5. Write a dialogue between an ardent stamp-collector and a friend of his. The latter is doubtful about the advantages of stamp-collecting: his friend tries to convert him.

6. Bring to class half a dozen or more newspaper clippings in which stamps are discussed.

7. Prepare a talk on the life of one of the famous letter-

writers shown on page 262. Bring to class a book from which you can read one of the letters of this author.

8. Compare any two of the six famous letter-writers in as many ways as you can. If you prefer, compare one of these letter-writers with a letter-writer not mentioned here.

9. Write a letter to the Postmaster-General or to a congressman telling why you think postal employees should (or should not) receive better pay.

10. Have you a friend from whom you receive unusually interesting letters? Why do you enjoy this friend's letters?



The New York Edison Company
Heating Bureau
Irving Place and Fifteenth Street



November 24 1924

Jones & Parker Company
27 Bleecker Street
New York N Y

Gentlemen

The application of electric heat to process machines in the bookbinding, envelope, paperbox and many other industries has proved so successful that we do not hesitate to recommend its use on your machines

Electric heat is clean, safe and easy to control. Heat can be concentrated just where it is needed and an even temperature maintained at all times. These advantages make it possible to obtain uniform quality with maximum production and to reduce fire risk

Our representative can give you many interesting facts about these heaters. The enclosed card is for your convenience in making an appointment

Very truly yours

Arthur Williams
General-Commercial Manager

CML:D

A SPECIMEN BUSINESS LETTER IN THE NEWEST STYLE.

Note the striking letterhead illustrating the use of electricity for heating purposes. Note also the omission of punctuation in the date-line, introductory address, and complimentary close — the “no punctuation” system used by the most “modern” offices.

CHAPTER XI

THE FORM OF A BUSINESS LETTER

Writing maketh an exact man.

— FRANCIS BACON.

What Good Form Demands. — Since most of the writing you will do in your lifetime will probably consist of letters, many of them business letters, you will do well to cultivate the habit of correct form in correspondence. A business letter, in order to be in good form, must be written on paper of a certain size and kind, must have a certain number of parts, must be arranged in a certain style, and must be folded and enclosed in a certain way. .

Students should realize, as early as possible, the necessity for writing letters in accordance with accepted customs and in a way to make immediately a favorable impression. Ask yourself this question: "What impression does my letter make at the first glance, even before it is read?" This first impression may result either in your gaining the object you seek or in your losing it at once.

The appearance of your letter is every bit as important as your personal appearance. If your clothes were slovenly and unbrushed, your hair unkempt, your whole outward appearance displeasing and unprepossessing, would you increase your chances of success in an undertaking? In the same way, if the paper on which your letter is written is soiled or ruled off in lines, if your handwriting or typing is defective, if you violate any of the conventions of letter-writing, you make it unlikely that your communication will receive proper attention. If, on the other hand, your letter is neat and pleasing in appearance, if it is careful and

correct in form, you make a favorable impression at once.

The Stationery to Use. — Most business letters are written on unruled white bond paper, size $8\frac{1}{2}$ by 11 inches. Sometimes, to economize, half sheets are used for brief letters; these are $8\frac{1}{2}$ by $5\frac{1}{2}$ inches. Unruled paper is used, because business letters are typewritten, but it is best also to write letters by hand on unruled paper. A tough hard stock serves well, because it will stand ink erasures. For advertising purposes all sorts of colored stationery may be used, but for the usual purposes of business or social correspondence a pure white paper is preferable. On tinted papers a white spot is left where there is an erasure; but on white paper, as a rule, no mark is left, if the erasure is carefully made. Some firms make it a rule that all letters in which an erasure is necessary must be retyped.

Mechanical Make-Up. — The ordinary business letter and its envelope have *eight* parts: the heading, the introductory address, the salutation, the body, the complimentary close, the signature, the outside address, and the return address. Most firms instruct their stenographers how they wish the different parts of business letters arranged. In the absence of such instruction, pupils may well follow the suggestions in the next eight sections.

The Heading. — Every letter should begin with the sender's address and the date. Business men use printed letterheads giving the firm's name and address and, as a rule, also a phrase describing the kind of business conducted. Below the printed heading the date is filled in, so that the actual writing begins with the date. When unprinted stationery is used, the heading is written in the upper right-hand corner of the sheet, at least an inch from the top edge, and beginning near the middle of the sheet, so as to leave a margin of at least an inch at the right. In this case, when

the entire heading must be written, the sender's name is not given at the top; only the place and date are included. The items in the place should proceed from small to large — as, 192 Bruce St., Indianapolis, Indiana. This type of heading usually consists of three lines; the street address is given in the first line, the city and state in the second, and the date in the third, thus:

192 Bruce St.,
Indianapolis, Indiana.
Dec. 3, 1924.

Note that a comma is placed at the end of the first line; a period at the end of the second line, to separate *place* from *time*; and a period at the end of the third line. Note also that the day of the month is *not* followed by “rd.”

In a typewritten letter the so-called “block” heading is generally used, the left margin being a vertical line. But in long-hand letters each line usually begins a little to the right of the one above.

This same rule applies to the introductory address treated below.

The Introductory Address. — The second part of the letter includes the full name and address of the firm or individual to whom the letter is addressed. This should be written two lines or “spaces” below the date, at the left. It should begin as far from the left-hand edge of the paper as may be necessary to make that margin equal to the right-hand margin, which should be not less than an inch, but may be more, depending on the length of the letter. The shorter the communication, the wider should be the margin of white space, so that the mechanical center of the letter will coincide approximately, with the center of the letter sheet. Whether or not the letter, when finished, will appear well balanced or “centered” depends on the judgment of the writer or typist in setting the margin at the beginning. To insure

accuracy in centering the letter on the page a chart has been prepared for the use of typists. This is a valuable aid to good form.

The following is a typical introductory address:

Mr. John A. Harmon,
800 Market St.,
Philadelphia, Pa.

If the addressee is a very large firm and well-known, no local address may be needed, because the mail in that case is usually not delivered by a letter carrier but is called for at the post office, where it has been assembled in special bags.

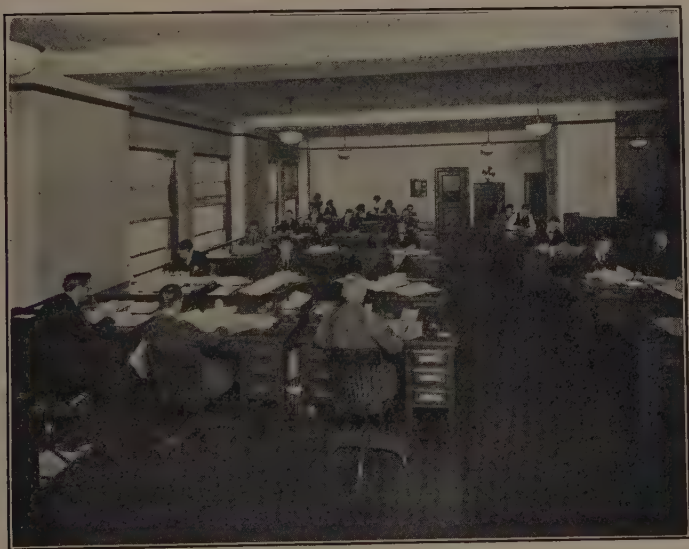
The Salutation. — The salutation should begin at the left-hand margin, directly under the first letter in the introductory address. For a man the greeting is ordinarily "Dear Sir:". For a woman, married or unmarried, it is "Dear Madam:".

For corporations, partnerships, committees, and the like, the salutation is "Gentlemen:". The expression, "Messrs." has no place in the salutation and may not be substituted for "Gentlemen." For associations, firms, or committees of women, although "Mesdames" is sometimes used, the proper counterpart of "Gentlemen" is "Ladies." For an organization of men and women, such as a Parents' Association, it is "Ladies and Gentlemen:". For a minister or rabbi the salutation is "Reverend Sir:". For a Catholic priest it is "Reverend and dear Sir:". For a bishop it is "Right Reverend Bishop:". For a government official of any kind, from the mayor of the smallest municipality to the President of the United States, the salutation is "Sir:".

When a letter is somewhat personal and is personally signed, the salutation may be more familiar, as "Dear Mr. Smith:". The salutation "Dear Friend:" should be avoided in business. If more than two words are used in the greet-

ing, the first and last words should begin with capitals, as "My dear Sir:" or "My dear Mr. Smith:". The salutation should always be followed by a colon; the comma is reserved usually for less formal letters. No dash should be used after the colon.

The Body. — The body of the letter is the message to be communicated. This consists of one or more paragraphs,



A TYPICAL SCENE IN A LARGE OFFICE.

which may begin flush with the margin at the left or be indented an inch to the right. If the paragraphs begin flush with the margin, they should always be written in single spacing, with double spacing between the paragraphs. The expressions "I remain," "We remain," "I am," "We are," are no longer in good use at the end of the body of the letter. Such old-fashioned transitions from the body to the complimentary close are echoes of the eighteenth-

century "Believe me, Sir, I am your most obedient servant," and they have no place today.

Sometimes it is desirable to direct a letter to the attention of a particular employee or official in a large office. This is done by writing "Attention of " followed by the name of the individual addressed — as, "Attention of Mr. H. J. Merritt" — in the space between the salutation and the body of the letter.

Many large mercantile houses print on their letterheads the word "Subject" or the Latin "Re" or "In re," meaning "Concerning the matter of." Lawyers' letters usually have the word "Re." There is no fixed place for this, but it frequently follows the salutation.

The Complimentary Close. — In a business letter the leave-taking is ordinarily "Yours very truly." Other forms used are "Yours truly," "Very truly yours," "Respectfully yours," "Sincerely yours," "Faithfully yours," and "Cordially yours." These vary according to the relation between the writer and the person or firm addressed. The complimentary close often adds character to a letter. President Wilson, for example, showed how a touch of warmth and friendliness could be added to a business letter by his now famous "Cordially and sincerely yours." A few business houses omit the salutation and the complimentary close to save time and space, but this is false economy. Often these firms explain in a note at the bottom of each letter why they omit these forms — incidentally using up valuable space. In the model letter shown on page 283, note that the complimentary close begins about the middle of the letter sheet, that only the first word begins with a capital, and that the expression is followed by a comma. Such a placement of the complimentary close adds the proper balance to the arrangement of the letter on the sheet. This is an important detail.

Specimen Letter Showing Indented Paragraphs

New York, June 20, 1924.

Mr. John Jones,
25 West 57th St.,
New York City.

Dear Sir:

Individuality in a bank is quickly sensed. Though difficult to describe, we all recognize its existence as surely as we know there is individuality among people.

To the peculiar individuality of the Fifth Avenue Bank we feel the larger portion of its success is due. This, we believe, accounts for the fact that nearly fifty per cent. of new accounts come through our own depositors. We have served this neighborhood for more than forty-five years, and know our clientele thoroughly, many of them intimately. Their wants have been studied and anticipated, and we believe our service to be unexcelled.

Conservative methods, complete facilities for banking needs, many personal conveniences, and a solicitous regard for the interests of depositors, have resulted in making us many warm friends.

We cannot describe the individuality of the bank, but we believe it will appeal to you. We cordially invite you to call.

Yours very truly,
Fifth Avenue Bank

Specimen Letter Showing "Block" Paragraphs

October 14, 1924

The B. F. Goodrich Company
1780 Broadway
New York, N. Y.
Gentlemen:

ATTENTION STENOGRAPHERS

Since we desire uniformity in the mechanical arrangement of all letters that leave the offices of this Company, we ask that you please use this letter as a model for future correspondence.

The date and the name of the person to whom you are writing should be placed exactly as shown above.

Begin addressing the customer three spaces down from the date. When your letter is going to a customer in a small town where no street address is needed, place the name of the city on the second line and state on the third line.

The left-hand margin must be in line with the heading. Use double spacing between paragraphs only.

In closing, use the phrase, "Yours very truly," or a phrase chosen by the dictator, and begin writing it a little to the left of the middle of the sheet. Sign, "The B. F. Goodrich Company," starting underneath the "Y" of "Yours."

Place the dictator's name and your initials exactly as shown on this model.

Yours very truly,
The B. F. Goodrich Company
Correspondence Supervisor

John H. Doe
HBJ

It is no longer considered good form to close a letter with a sentence beginning with a participle, like "Hoping" or "Trusting." When you reach the end, stop. If you feel that you must employ some expression of optimism or of confidence, put what you have to say in sentence form — for example,

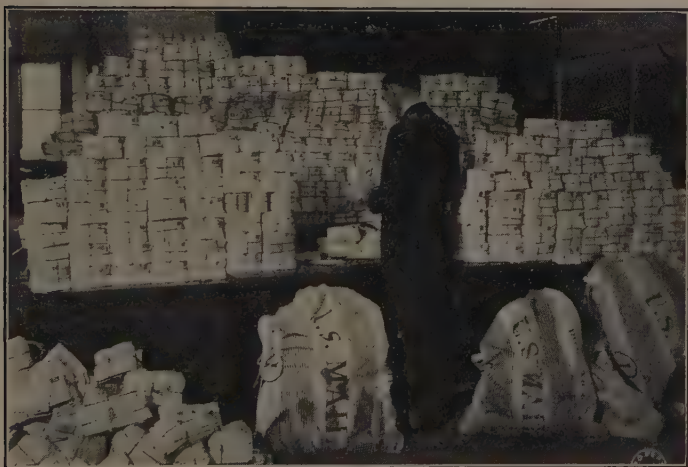
I hope that you will be able to give my request favorable consideration.

Sincerely yours,

The Signature. — The writer or dictator of a letter should sign his name or his firm's name directly below the complimentary close. If the firm's name is signed, this may be typewritten and followed by the pen-and-ink signature of the writer, preceded, if desired, by the word "By" (not "Per"). Below the pen-and-ink signature sometimes a title

is added, as "Secretary," or "Manager," or "President." A woman's signature should be preceded by "Miss" or "Mrs." in parentheses. To save time, some men use a rubber stamp or have others use it for them, but this should be avoided because it destroys the personal quality cultivated by the best letter-writers.

Expressions like "Signed in the absence of the writer" or "Dictated but not read" stamped at the bottom of a letter



A CORNER OF THE DEAD LETTER OFFICE IN WASHINGTON.

Incorrectly addressed mail is the bane of the postal system.

are not only unwise attempts to economize time, but are regarded by some people as insults. He who expects the privilege of having his letter carefully read has the corresponding obligation of giving the letter his personal signature. For routine letters a typewritten signature of the firm's name may suffice, but for letters that must be signed by an individual nothing is good form but a *bona fide* signature. This should always be legible. Many persons have their names typewritten just below their signatures.

The Outside Address. — You will note in the model letter that the address on the envelope and the introductory address are exactly the same. This has led some firms to use envelopes with transparencies that permit the introductory address to be seen after the letter is sealed, provided it is folded in a certain way, as mentioned in a later section. The Post Office authorities, however, much prefer the regular envelope, and encourage its use. "Window" envelopes, as they are called, may also be purchased at the post office. In this case, inasmuch as the introductory address serves also as the address on the envelope, there are only seven parts to the letter.

Exercise

Study the picture on page 285, showing the stack of incorrectly addressed letters at the Dead Letter Office. From a business point of view, what is lost besides money as a result of incorrect addressing? What misunderstandings may arise because of the failure of a business letter to reach its destination? What effect does the accumulation of such mail as is here shown have on the Postal Service? Do all incorrectly addressed letters go to the Dead Letter Office? What device brings such letters right back to the senders?

- (a) Write an outline for a theme suggested by this picture.
- (b) Write the theme (from one to two pages long).

The Return Address. — So important is it that the name and address of the sender should appear on the envelope that the Post Office Department furnishes stamped envelopes with the "return card" printed in the upper left-hand corner in a standardized form, beginning "After five days, return to." The government rates for printing return cards are lower than those any private printer could offer. As a result, some big business corporations use government envelopes for all their mail.

In advertising letters, the return address is often printed in colors and accompanied by some device to attract attention or to arouse curiosity as to the contents of the letter; but in routine letters, good form demands that the return address be very simple.

Folding and Enclosing. — The letter sheet is folded a little below the middle, and then into thirds from right and left, making three operations. The enclosure is made so that the overlapping edges are at the back of the envelope. When unfolded, the letter is found creased into six oblongs. If the transparent or “window” type of envelope is used, a reverse process of folding is used, so that the introductory address appears at the window of the envelope and serves as the outside address. Small sheets are folded *across* the writing into thirds.

Three Systems of Punctuation. — The system of punctuation used in most letters in this chapter and in all other letters in this manual is known as “closed punctuation.” This is the long-established system of putting in all marks of punctuation, including those at the ends of lines, so that the lines are “closed.”

A second system, rapidly winning general favor, has come to be known as “open punctuation,”—illustrated on page 283. This omits punctuation at the ends of lines in the heading, in the introductory address, and in the superscription, except for abbreviations. The colon after the salutation and the comma after the complimentary close are, however, always retained in the “open” system.

A third system, used by a few, but by no means common as yet, is that of “no punctuation.” This omits all marks of punctuation except those within the paragraphs of the body of the letter. To separate the items in the heading, in the introductory address, and in the outside address, spaces are used to some extent in this system instead of

commas and periods. The colon after the salutation is dropped, and the comma after the complimentary close is dropped. But in the body of the letter the interrogation point and the exclamation point are never dropped, although the period is dropped at the ends of paragraphs.

It is safe to say that most firms use the "closed" system still, so that it may be considered good form by the beginner. In matters of form this is a good motto:

"Be not the first by whom the new is tried,
Nor yet the last to lay the old aside."

It is, furthermore, a matter of good judgment to employ carefully the form in use by the firm for which you are working.

Be sure not to mix the different kinds of punctuation. If you punctuate the end of one line in your address or heading (aside from abbreviations), punctuate the others too.

Review Exercise: Discussion of the Form of a Business Letter

(All answers should be in clear, complete sentences.)

1. Why should letters be written in accordance with good *convention*? (Look up the word *convention*. Mention some social conventions that everybody observes.)
2. What stationery should be used?
3. Why should you not use ruled paper?
4. How many parts has the ordinary business letter? Name them.
5. Mention some rules as to the introductory address. How should it be punctuated?
6. Mention some rules as to the heading. How should it be punctuated?
7. Give some directions as to margins.
8. Tell for what persons the different salutations are employed? How should the salutation be punctuated?

How does a *colon* look? What is the rule as to the dash?

9. In what two ways may paragraphs be indented in the body?

10. How is a letter directed to the attention of some particular person?

11. What does "Re" or "In re" mean?

12. Give examples of the complimentary close. How should this be punctuated?

13. What expressions and forms should be avoided in closing a letter?

14. Give some suggestions as to signatures.

15. What other part of the letter does the outside address exactly resemble? When may the outside address be omitted?

16. Why should the return address always appear on the envelope?

17. Show how a letter sheet should be folded.

18. Name and describe the three systems of punctuation. What is the rule as to mixing these?

TECHNICAL DRILL

Punctuation

RULE 20: Use the exclamation point at the end of a sentence that expresses a high state of emotion.

EXAMPLES: What a big difference this machine makes!
Ouch!
Well, well!

Exercises

1. Bring to class a magazine advertisement illustrating the preceding rule.

2. Write five sentences of your own, illustrating the correct use of the exclamation point, according to rule 20.

Spelling

Learn to pronounce and spell the following words accurately:

I

approach	treasure	possess
arrival	coming	precede
curious	forty	recede
accommodate	lilies	requirement

II

support	using	o'clock
purpose	sacrifice	perhaps
pursue	superintendent	disguised
postponement	schedule	ninety

III

meant	beautiful	farthest
preparation	says	principle
account	current	library
syllable	serious	conscience

Word Study

1. Distinguish between

- (a) *depot* — a warehouse, a storehouse; and
 (b) *station* — a regular stopping place, as on a railroad.

Use each of these words correctly in a sentence.

2. Distinguish between

- (a) *expend* — to put forth or distribute so as to consume;
 and
 (b) *disburse* — to lay out moneys.

Use each of these words correctly in a sentence.

Exercises

1. Read the following letters and name the eight parts, remembering that the items on the envelope are the same as some of the items in the letter:

1. Suite 907-10, Terminal Building, New York City, January 3, 1924. Mr. George A. Higgins, 1088 Flatbush Ave., Brooklyn, N. Y. Dear Sir: Will you be so good as to call at this office on Thursday morning at ten o'clock? Very truly yours, Harvey L. Jones.

2. Maple Ave. and Main St., E. Orange, N. J., July 19, 1924. Latest, Box 77, Newark, N. J. Dear Sir: I suggest that you read the eighth and ninth advertisements following yours. I am leaving town and must sublet. I spent days looking for a 7-room apartment at a reasonable price in a desirable neighborhood and found this to be just what I wanted. I think you will like it too. Yours truly, F. W. Lawrence.

3. 92 Broadway, New York City, Jan. 2, 1924. Simplex Car Co., Portland, Me. Gentlemen: *Attention of Mr. Richland.* We have just received word from the United States Express Company's Bernardsville Office that our shipment covered by Part Order #10634, David Young, Bernardsville Garage, Bernardsville, N. J., is refused at destination. Kindly give this matter your prompt attention. Very truly yours, Simplex Motor Car Co. of N. Y., F. G. Lerb.

4. New York, April 11, 1924. Mr. Morris Conroe, New Albany, Ind. Dear Sir: Thank you for your order of April 10th calling for 5/5's of Superfine Drop Black "C." This has been entered for prompt shipment. Complying with your request, we have mailed under separate cover a complete descriptive price list of our products, on pages 6-10 of which you will find list prices of our Pure Colors in Oil. The matter has been referred to our representative, Mr. Paul B. Reynolds, who will take up the matter of prices. Yours truly, John W. Murphy & Son.

5. Gloucester, Mass., Nov. 20, 1924. Mrs. T. H. Johns, Boonville, N. Y. Dear Madam: Higher prices on Tunny Fish, Lobster, Norway Sardines; Kippered Herring, Canned Mackerel, Mushrooms, Sockeye Salmon, Shad Roe nearly out; also, Imported Sardines. New price list coming out about the 25th. I'm giving you advance notice. Tell us quickly what you want so that we can take care of you at *present* prices. Yours very truly, D. G. Dillon Co.

2. What salutations would you use in writing to the following?

- (a) Curtis Publishing Co.
- (b) Women's Christian Temperance Union.
- (c) Benjamin Carter, Esq.
- (d) Abercrombie & Fitch.
- (e) Miss Mary Smith.
- (f) Mrs. George J. Johnson.
- (g) Women's Political Union.
- (h) John Wanamaker, Incorporated.
- (i) The Public Service Corporation.
- (j) The President of the United States.
- (k) Hon. F. H. Murray.
- (l) Bishop John J. O'Connor.
- (m) Reverend Henry J. Dunn.
- (n) Professor Harvey E. Robbins.
- (o) Mr. Frank A. Peabody, President, Seventh National Bank.
- (p) Industrious, Box 32, New York Times, New York City.
- (q) Daughters of the American Revolution.

3. What complimentary close would you use in ending a letter to the following?

- (a) To the principal of your school.
- (b) To a department store.
- (c) To a lawyer whom you know well.
- (d) To a prospective employer.
- (e) To your teacher, asking a favor.
- (f) To a customer with whom you are on very friendly terms.

4. From the front of the room explain to the class what is meant by "closed punctuation," by "open punctuation," and by "no punctuation" in letters.

5. In a three-minute talk from the front of the room, discuss the topic "Good Form in Correspondence." Describe briefly, in the course of your talk, the eight parts of a business letter.

6. Bring to class an actual business letter that has gone through the mail. Come prepared to criticize the letter as to form, pointing out both good and bad features, as the case may be.

7. Go to the blackboard and write your home address, the name of your town and state, and the date, as if they were to appear at the top of a letter. Punctuate these according to the "closed system." Then punctuate according to the "open system."

8. Write on the blackboard the name of your principal, the name of your school, and the city and state. Punctuate these first according to the "closed" and later according to the "open" system.

9. Write the following letter in good form, enclose it in a business-size envelope, and bring it to class ready to be sealed and stamped:

1000 Broad St., Newark, N. J., Dec. 20, 1924. Public Service Electric Co., Newark, N. J. Gentlemen: Send me 10 electric bulbs, 25-watt, clear, and charge them to my account. Yours truly, (Mrs.) Ruth A. Brown.

10. Write a letter to your teacher, telling him why you consider it important to be able to write a business letter in good form.

11. Write a letter to Mr. Neil M. Clark, an employer in your town, urging him to adopt either the "open" or "closed" system of punctuation and giving your reasons. Supply his address and write as if from your home.

12. The picture on page 73 shows part of the Correspondence Department of the American Telephone and Telegraph Company. Study the picture. Observe what the various workers are doing. Then write a brief theme on "A Scene in a Large Correspondence Department."

NOTE: If possible, visit an office where a large quantity of mail is handled and make observations at first hand.

CHAPTER XII

POINTS OF A GOOD LETTER

Let me hear from thee by letters.

— SHAKESPEARE.

A Good Letter. — There is no better reading than a good letter, whether it come from a personal friend or whether it be a printed communication of some famous man. Something intimate in the feelings expressed, something personal in the details given, endows such a letter with an interest that many other kinds of writing do not possess. We like to take interesting letters that our friends write to us and show them to our other friends. We sometimes do the same with business letters; and a properly written business communication leaves in the reader a glow of satisfaction and good will.

Exercise

Imagine yourself to be spending a week-end at a truck farm with the people shown in the picture on page 295. Write a letter to a friend telling how you helped pack tomatoes. Mention other interesting experiences you would, perhaps, have had.

Why Is Excellence in a Letter Important? — In the preceding chapter we considered the outward form of a letter. Yet, although the outward form is highly important, it is only the first test that a letter must pass. The second, and of course even more significant, test, is that of *content*. How well does the body of the letter express the ideas of the writer? Does it make the reader of the letter do what is asked of him?

What makes an effective letter naturally depends upon the exact purpose of the communication. A friendly letter is usually an end in itself — its purpose is to produce enjoyment. A business letter differs from a friendly letter in two important ways. In the first place, it costs more money to write a business letter — office rent, stationery, the expense of buying typewriting machines and of hiring stenographers, the salary of the person dictating the letter, and the like. Hear what the little publication called *Edison's Better Letters* says on this point:



A TRUCK FARMER'S FAMILY HELPING HIM HARVEST THE TOMATO CROP.

When it is understood that every letter costs between thirty and fifty cents, and that there are millions and millions of letters written every year, the subject of making letters better, which means making them more effective, is a big one — a subject to which the best minds in the country can afford to give their concentrated attention.

In the second place, a business letter not only *costs* money but it must also *produce* money. A letter is a practical

matter, of selfish interest both to the sender and to the recipient. One enjoys reading a letter from a friend simply because it is from a friend. One reads a business letter, on the contrary, because it is a necessary act in making a living — in the business of everyday existence. A friendly letter needs, therefore, merely to be enjoyable; but a business letter must obtain the desired result in the shortest time consistent with courtesy.

Five Necessary Qualities. — What qualities, then, ought a good business letter to possess in order to satisfy these requirements? In order to get the desired result at all, the letter must be *clear*. In order to get it quickly and effectively, it must be *concise* and *forceful*. In order to maintain good will, it must be *courteous*. In order to carry with it a pleasing atmosphere and secure results easily, it must be *interesting*.

That is,

1. Be clear.
2. Be concise.
3. Be courteous.
4. Be forceful.
5. Be interesting.

A Clear Letter. — A clear letter is one that conveys its message unmistakably. Clearness may be hampered by some incorrectness of form — the failure, for example, to date the letter. Or necessary facts may carelessly be omitted. Or the parts of the letter may be arranged in such a way that the mind of the reader is confused. Or the connection between one section of the letter and the next may not be as plain as it should be.

Clearness is, in fact, not an easy quality to attain. Perhaps the best way for the writer of a letter to attain clearness is this: Try to visualize the reader. Try to imagine

him sitting at his desk, opening your letter, and receiving a vivid first impression. Then he begins to read. Does his brow knit in perplexity at any point in the letter? Are you sure all is crystal-clear? Have you so thoroughly understood every factor in the situation which caused you



A CAMPING SPOT.

The San Isabel National Forest, at the Terminus of the Missouri Pacific Railroad.

to write the letter that you have left nothing obscure — nothing to be explained?

Exercise

Write a letter to a friend, telling how to reach a certain camping spot, such as the place shown on this page, but near your own home.

A Concise Letter. — Conciseness demands that no words be wasted. In carrying on a business, time necessarily means money; and the use of more words than are actually necessary is a waste of time. The business man wants to know only the plain facts, for anything beyond the necessary facts clogs the wheels of business. Short, pithy sentences are the kind that bring results. Remember that your letter may be (most probably is) only one of a great many received in a single mail, and that there is no leisure for scanning a long letter. Few good business letters run beyond a page in length; especially is this limit to be observed in the first letter that a man or a firm receives from you.

Yet, as to conciseness, two warnings may be delivered. Do not go to an extreme — the extreme which is sometimes called *curtness*. Be brief — but do not be too brief. Remember that abruptness is discourtesy, that you must not give the impression of being in too great a hurry.

It must be remembered, furthermore, that conciseness does not mean that words necessary to the grammatical completeness of sentences may be omitted. Among the most common faults of the poorly trained writer of letters is the omission of pronouns, articles, and prepositions. It is improper to say, "Received your letter of 6th ult. When more certain of facts, will reply to you in greater detail." It is correct to say, "I have received your letter of November 6th. When I have become more certain of the facts, I shall write to you in greater detail." Similarly, it is bad form to write, "We enclose money order for \$3.00." It is much better to expand a little and write, "We enclose a money order for \$3.00." Again, the expression, "Direct letter care Eastman & Jones," is not so courteous as "Direct the letter in care of Eastman & Jones." The word perhaps most frequently omitted is "I." Do not forget to put it into the sentences you write, if it is needed.

A Courteous Letter. — As has been indicated in what has just been said, courtesy is a standard by which to measure the writer's other qualities. This courtesy must be genuine. You must really feel the instincts proper to a gentleman or to a lady when you write your letters. You need never be too hurried to be polite. Always keep in mind the fact that you are writing to another human being. If you were actually to meet him in the flesh, you would certainly be careful to be kind, to be sincerely friendly in your manner, in your choice of words, in your general attitude. Seek the same qualities in your letters. All business is ultimately based on the quality called "good will," and politeness helps to build up good will. Courtesy creates confidence, it makes human relations more pleasant, it lubricates the wheels of our daily affairs and removes causes of friction. Discourtesy destroys business; courtesy builds business.

The test of your letters in this connection is, *What idea of you personally will the reader get from your letter?* That idea will mean much to you.

A Forceful Letter. — A forceful letter is one that stands out in the day's mail. Something about it compels attention. It possesses character and individuality.

Force in a letter demands the elimination of old, worn-out, threadbare expressions. It forbids the use of forms which have lost their meaning. Force demands originality, a new and striking way of saying things. Force prefers the specific word to the abstract word; the vivid phrase to the dull phrase; the tense, compact clause to the weak, flabby clause; the hammerblow sentence to the lazy sentence; the short, snappy paragraph to the long-drawn-out and loosely spun paragraph.

Here, as everywhere, however, there must be present in the writer's mind the constant caution against discourtesy. Too great force, too much "punch," — as it is sometimes called — may be dangerous. A letter should not go to an

extreme of force and become merely violent. One of the chief means of producing true forcefulness is to be *simple*. Another means is to be *direct*. Both of these means are infinitely preferable to overemphasis, flippancy, impertinence, or other poor ways of attaining force.

An Interesting Letter. — Just what makes interest? This is a hard question to answer. Part of the answer lies in some of the synonyms that may be found for the word *interesting*. What is interesting is likely to be pleasing, agreeable, gratifying; it excites curiosity and sometimes arouses excitement; it is bright, vivacious, spirited; it sparkles and glows with color and energy.

An interesting letter, to a business man, is, in the first place, one that speaks of matters that are of vital concern to him; that is, one that will result either in gain or in loss of money. A letter which announced that you had just inherited a million dollars would be interesting under almost all circumstances. One gets few letters of this kind, and interest must consequently be obtained by other methods.

On further analysis, however, you find that an interesting letter is out of the ordinary in some way — opens in a novel manner, says what it has to say brightly, perhaps introduces a bit of dialogue, employs unusual figures of speech, is a pleasure to read.

Interest is likely to be produced in a letter if the writer of it is himself *interested* in what he is saying, if he is thoroughly well informed as to all the facts, and is a *live* sort of person in every way. Interest is by no means a frequent quality in a letter; but, when present, it is likely to outweigh all other qualities in attaining the desired result.

Exercise

Write an invitation to a friend to visit some scene of natural wonder with you next Saturday. The picture on page 301 may prove suggestive to you.

Summary. — A letter seeks by all these qualities to secure the good will of the person who reads it — to make him feel a reaction of cordiality — to make him do the thing the writer of the letter wishes him to do. Without the good will of customers no business can grow. Good will is based upon courtesy, but it cannot be secured merely through the use of hollow phrases of formal politeness.



THE MARK OF A GLACIER.

This great groove was made by a glacier that once moved through Montana.

True courtesy can be secured only through the “you” attitude. This means that the good letter writer must, first and last, bear in mind the other fellow’s point of view. He must give his attention primarily and honestly to the true interests of the reader, and only secondarily to his own interest. It is the “you” attitude that builds business most profitably in the end. Maintain this “you” attitude, and

most probably you will without further effort be forceful and interesting and clear.

Test the letters you write by means of this table:

**A LETTER IS GOOD IF IT
HAS THESE QUALITIES**

Clearness
Conciseness
Courtesy
Force
Interest
Cheerfulness
Friendliness
Helpfulness
Sincerity
Effectiveness

**A LETTER IS POOR IF IT HAS
ANY OF THESE QUALITIES**

Obscurity
Curtness
Boorishness
Violence
Dullness
Impatience
Coldness
Selfishness
Dishonesty
Uselessness

Finally, it is necessary to remember, in the words of C. S. Duncan, that "successful commercial writing is that which has the greatest power of impression and not that which has the greatest facility of expression." Not what you say but what the reader gets is what counts.

Review Exercise: Discussion of the Points of a Good Letter

(All answers should be in clear, complete sentences.)

1. Do you like to receive letters by mail? Why?
2. Why is a good letter likely to have important results?
3. In what two significant ways does a business letter differ from a friendly letter?
4. Name the five necessary qualities of a business letter.
5. In what ways are some letters lacking in clearness? Find three synonyms for *clearness*.
6. What is meant by the "you" attitude?
7. How is conciseness attained? What two cautions must be observed?

8. Why is courtesy especially desirable?
9. Name some ways of attaining force in a letter. What danger must be avoided?
10. How may interest be secured?
11. Give the test by which letters may be judged.
12. Repeat C. S. Duncan's remark.

TECHNICAL DRILL

Punctuation

RULE 21: Use the apostrophe to form the plural of a letter or figure.

- Examples:* 1. Singular, 9; plural, 9's.
 2. Singular, x; plural, x's.

Exercises

1. Applying the preceding rule, punctuate the following:

- (a) Last month I received three 8s on my card.
- (b) In college one is marked with As, Bs and Cs.
- (c) There are two ss in "misspell."
- (d) Take this to the other members of the committee and get their O.K.s.
- (e) Cross your ts.

2. Write ten sentences of your own to illustrate the correct use of the apostrophe, according to rule 21.

Spelling

Learn to pronounce and spell the following words accurately:

I

enclose	oblige	eligible
today	yesterday	synopsis
school	course	believe
capital	until	emanate

II

almost	bookkeeping	eighth
cordially	right	gentleman
truly	madam	interest
mortgage	answered	insurance

III

tries	several	participle
January	impossible	however
sorry	women	according
daisies	forenoon	chimneys

Word Study

1. Distinguish between

- (a) *suit* — applied to clothes; and
- (b) *suite* — applied to rooms or furniture.

How is the second word pronounced?

Use each of these words correctly in a sentence.

2. Distinguish between

- (a) *invent* — to devise, contrive, form new and original combinations in mechanics, industry, etc., and
- (b) *discover* — to lay open to view, discover something already existing hitherto unknown.

Use each of these words correctly in a sentence.

Exercises

1. Bring to class a letter written you by a friend — some letter that you consider especially good. Change the names mentioned in the letter, and read it aloud to the class.

2. Ask your father or some other relative or a friend in business to give you a copy of some business letter that he considered one of particular interest. Test this letter by means of the standards given in this chapter.

3. Read George Horace Lorimer's *Letters of a Self-Made Merchant to His Son* and state your opinion of these letters as letters.

4. Choose one of the volumes of letters given in the reading list (see pages 393 f.) and write a detailed report on it.

5. Write a review of one of the novels mentioned in the reading list at the back of this book as being in letter form. Are the letters good letters?

6. You have a bulldog pup for sale. Write a letter to a friend offering the dog at a certain price. Try to write a lively letter — one that will produce results.

7. You wish to be given a place in the Washington's Birthday exercises at your school. Write a letter of application to your teacher. Give your reasons in full.

8. A friend of yours feels he has been unjustly offended by you. Write a letter of explanation.

9. Write a letter to your gymnasium instructor urging him to take the initiative in establishing a school tennis club.

10. Bring to class three of the letters you have written for earlier exercises, and show how they conform or do not conform to the principles laid down in this chapter.

CHAPTER XIII

LETTERS OF APPLICATION

*To business that we love we rise betime,
And go to't with delight.*

— SHAKESPEARE.

Applying for a Position. — Even while you are still in school, it may be necessary for you to apply for positions that you desire in connection with various school activities, particularly the school publications. The first important business letter you write will probably be a letter in which you ask for employment. This letter will be a “selling” letter. You will offer to sell your services. By the letter you write, your prospective employer will judge your ability to serve him. It is, therefore, vital that your letter of application should create a favorable impression. To secure this impression requires, first, extreme care in all matters of outward form, and, secondly, perfect clearness of expression.

How to Write a Letter of Application. — The directions as to matters of form, given earlier, should be painstakingly followed. No criticism should be possible as to your stationery, your typing or penmanship, the folding and enclosing of your letter, the way you address it, or your promptness in mailing it. The body of your letter should contain three essential parts:

(a) A request that you be considered a candidate for the position you seek, with some reference to the source of your information that the position is open.

(b) A summary of your chief qualifications for the position.

(c) A reference to several established firms or responsible individuals from whom further information as to your qualifications may be obtained, if your application meets with favor.

These three parts may be represented by the formula PQR, in which "P" stands for position, "Q" for qualification, and "R" for references. Note how the formula is carried out in the following specimen letter of application:

125 Des Moines Ave.,
Buffalo, N. Y.
Sept. 18, 1924.

Rapid, Box 103,
Buffalo Evening News,
Buffalo, N. Y.

Gentlemen:

According to your advertisement, you offer just the kind of position I am seeking, for I am eager to become connected with a concern that will appreciate an ambitious worker, experienced in office routine.

I am a high-school graduate and have had four years' experience as stenographer and general office clerk.

For the past three years I have been employed by a wholesale furniture house in this city, but because there is no opportunity for further advancement, I am compelled to seek a change.

My present salary is \$22 a week.

References:

Mr. Henry Dickinson, Sales Manager,
The H. H. Bowe Co., Buffalo, N. Y.

Mrs. T. W. Telly, Board of Education,
Buffalo, N. Y.

I should appreciate an interview.

Very truly yours,

(Miss) Sarah R. Fisher

What Not to Do. — Some additional hints may be useful. One man, much experienced in business, gives this advice:

Never in a letter of application use "I believe." If you cannot say "I know" and state facts, keep off the subject in doubt. For example, if you say you believe you could make good, there is a doubt created in the mind of the reader; whereas if you say, for example, "The reason I apply for this position is because the following qualifications fit me for it," you are telling something definite.

The following is a skeleton sample of a letter that the average business man would read if it came to him. It would, of course, have to be changed and adapted to the individual.

Dear Sir:

This is an application for a position with your concern. I have had four years' experience with the B. & B. Co., which would be valuable to you.

The reason I wish to leave my present position is that I have gone as far as I can go there, and in your concern there are more opportunities.

I am so sure I could qualify for the position as ——— that I would be willing to start on trial for any number of weeks you might designate.

May I call and see you, even if you have no such position open now, with the idea that there may be a vacancy later?

Yours very truly,

William Jennings

Compare that type of letter with one in which the applicant says: "Believing there may be a vacancy in your organization, I beg to apply for same, having had several years' experience in a similar line, etc." If such letters as the former one and this came in by the same mail, who do you think would get the first opportunity to talk with the prospective employer?

Here is another letter of application, such as might be written by a high-school student.

Dear Sir:

As a member of the Senior A Class of the Williams High School, I am anticipating graduation in February; and I present my application for a position in the Mutual Benefit Life Insurance Company. I am nineteen years old, I have had a course in stenography and typewriting, and I am a rapid copyist.

I hope that you will see your way clear to give me a chance to prove my ability to fill such a position.

Respectfully yours,

(Miss) Fredericka McH. Sims

Review Exercise: Discussion of Letters of Application

(All answers should be in clear, complete sentences.)

1. Why is the letter of application quoted in section 2 a good letter? Why is frankness a good quality? How does a tabulation help?

2. In what sense is a letter of application a "selling" letter?

3. Why is the outward appearance of your letter especially important when you are applying for a position?

4. Explain the formula "PQR."

5. Why is "I know" preferable to "I believe"?

6. Comment on the letters in section 3.

TECHNICAL DRILL

Punctuation

RULE 22: Use the parentheses to mark a non-essential expression inserted for the sake of greater clearness.

Examples: 1. This order (number 820) was shipped on the 20th of June.

2. I called on him the next day (I think it was Tuesday) and was immediately ushered into his office.

Exercise

Bring to class a sentence from a book illustrating rule 22. Write it on the blackboard, underlining the parenthetical expression. Does the sentence make good sense without this expression? Might the expression be set off in any other way? Name two ways other than the use of the parentheses.



LEARNING TO USE THE ADDING MACHINE.

Spelling

Learn to pronounce and spell the following words accurately:

I

exceed	respectfully	dollar's worth
proceed	accept	easily
succeed	definite	Jones's
petals	divide	pursue

II

lady's	receive	opened
immediately	offered	ninth
occasion	preferred	affect
president	usually	suitable

III

altogether	argument	hopeful
angel	truly	successful
without	benefit	useful
precious	despair	prairie

Word Study

1. Distinguish between

- (a) *balance* — an equality of the debit and credit sides of an account; also, an excess on either side; and
- (b) *remainder* — what is left after a deduction has been made, as in subtraction.

Use each of these words correctly in a sentence.

2. Distinguish between

- (a) *statement* — a summary or abstract of business transactions, usually made each month; and
- (b) *account* — a reckoning or review of business dealings, a computation, a bill.

Use each of these words correctly in a sentence.

3. Distinguish between

- (a) *void* — empty, vacant, of no legal force or effect, null;
- (b) *voidable* — capable of being voided or annulled; and
- (c) *unenforcible* — not capable of being put into force or effect or of being executed.

Use each of these words correctly in a sentence.

Exercises

1. Interview some business man of your acquaintance and ask him to tell you what letter of application of the many he has received impressed him most. Report your interview to the class.

2. Your teacher is about to begin using a magazine each week for current topics. She needs some one to take care

of the circulation details and to collect the money. Write her a letter applying for the position.

3. In many schools there is an Employment Bureau, in charge of a teacher, with student assistants. If no such bureau has as yet been started in your school, write a letter to your teacher, suggesting that one be started. In your letter apply for a position in the bureau as assistant.

4. Assume that you would like to obtain a position where you can earn some money during the next summer vacation. Make a list of about twenty large local business firms of all kinds where you think you could perhaps obtain employment. Write a general letter of application which you could begin sending to these firms, one by one, until you received a favorable reply.

5. Because of your particular interest in photography or chemistry or dressmaking or millinery or automobile repairing or bookkeeping or some other school subject, you are anxious to obtain some practical experience in your free time. Select some suitable local firm and apply for a position with them after school and on Saturdays.

6. Assume that you are forced by circumstances to leave school and seek employment in the business world immediately. Obtain a newspaper and clip a classified advertisement of a position such as you think you could now fill. Write a letter applying for the position. Paste the clipping on a slip of paper and hand it in with your letter.

7. Assuming that you have the necessary qualifications, answer one of the advertisements given below.

BOOKKEEPER, experienced, with knowledge of stenography and typewriting; salary \$18 to start. Apply by letter only. Martin E. Gumpert, 222 Beacon Street.

BOOKKEEPER'S assistant, experienced on stock ledger preferred; write, stating age, experience, references, and salary. X 154 Times Annex.

BOOKKEEPER, familiar with loose-leaf ledger; capable of taking trial balance and making statements; good penmanship essential; salary \$18. Address, giving full particulars, B., Box 6, Station C.

OFFICE ASSISTANT wanted by children's coat manufacturer; must write good hand and be experienced typist; salary \$15; splendid opportunity for right person. Apply, after 10 A.M., H. Rudlinger & Co., 15 South 28th St.

8. Assuming that you have the necessary qualifications, answer one of the advertisements given below.

BINDERY GIRLS in all departments of clean, light, airy bindery workroom to learn all branches of folding, sewing and handling of books; salary to start \$14 weekly; advancement as fast as qualified. P. F. Collier & Sons Co., 416 West 13th St.

BOYS — Active and intelligent, wanted by steamship office. Apply own handwriting, B. K., P. O. Box 822, City Hall Station.

BOY for office work and to run errands, good salary and rapid advancement. The Calculating Co., 50 Church St.

BOYS — A good opportunity is open for two bright boys in a large New York banking institution; give salary expected, also age, experience if any. M 499 World Downtown.

GIRL

16 to 17, large publishing house; good chance for advancement; splendid opportunity for one who is ambitious. Iron Age Publishing Co., 239 West 39th St.

YOUNG MAN, mechanically inclined, to run copying machine; experience desired but not essential; give particulars and salary wanted. P 272 Times.

YOUNG WOMEN, not under 18 years, for filing in office of large insurance company; experience unnecessary; good opportunity for advancement. Address P. O. Box 325, City Hall Station, New York.

YOUNG WOMAN, intelligent, to take care of doctor's office; call between 9 and 11 A.M. Dr. Thomas, 1,114 Madison Ave.

9. Assuming that you have the necessary qualifications, answer one of the advertisements given below.

CLERICAL WORK two hours a day in late afternoon; time optional; \$6 a week; uptown. P 286, Herald.

CLERK — High school graduate; age 18 to 19; good at figures; wanted by large corporation; hours 9 to 4:30; good surroundings and advancement. C. D., Box 70, Station D, New York.



A DRAFTING ROOM.

SECRETARY and stenographer, proficient, capable of composition; state experience and salary expected. Box 21, Times-Gazette.

STENOGRAPHER — Must be accurate and neat; high school education or equivalent; salary \$15 week to start; opportunities for advancement. P. R., P. O. Box 372, City Hall Station.

STENOGRAPHER

young man, 20-24 years old; must be rapid and accurate; one having legal experience preferred; state age, experience and salary expected. J 160, Standard.

STENOGRAPHER — Bright young man, about 18 years, with some experience, to work hard for good opportunity. P 725, News Downtown.

10. Assuming that you have the necessary qualifications, answer one of the advertisements given below.

ARTIST — First-class figure and pictorial draftsman; must be experienced in all branches of advertising illustration, to work in art department of advertising agency. Call, Room 808, 95 Walnut St.

DESIGNER AND PATTERNMAKER, EXPERIENCED ON DRESSES: MUST KNOW HOW TO TAKE CHARGE OF SMALL PLANT; GOOD POSITION FOR RIGHT PERSON. ADALAI DRESS, 3 West 24th St.

DRAFTSMEN — Twenty experienced marine draftsmen wanted at once by a large ship-building corporation with a large amount of work on hand; must have had marine engineering experience which will qualify for high-grade work. Send applications, stating full experience and salary expected, to X 136, Times Annex.

GIRL — with high-school education — for proofreader in large advertising agency; experience not necessary; salary to start \$75 per month. Apply, 9-5, Room 1315, 61 Broadway.

SALESMEN wanted, experienced in selling ignition parts to garages and dealers; state territory covered, age and full particulars; drawing account against commission to right men. P 277, Times.

LEARN SHIPPING

EXCEPTIONAL OPPORTUNITY FOR YOUNG MAN AS TYPIST AND ASSISTANT IN SHIPPING OFFICE OF LARGE MACHINE SHOP; LIBERAL SALARY AND PROSPECTS. F. C. G., Box 1132, New York City.

CHAPTER XIV

LETTERS ORDERING GOODS — REMITTANCES

Choice word and measured phrase.

— WORDSWORTH.

Three Essential Qualities. — In all letters ordering goods three qualities are essential above all others — clearness, orderliness, exactness. As a result of the lack of one or more of these qualities in a letter, confusion, together with a loss of time and money, inevitably results. Yet, generally speaking, no letter is easier to write than a letter ordering goods — if one keeps in mind the three qualities that have been mentioned.

Clearness. — How can one secure clearness? By being certain before one starts, what one intends to say. Then, certain items must be present in every letter. Be sure that you have given your full name and address — give them in such a way that no mistake in directing the goods is possible. Indicate the method of payment — sometimes by an enclosed draft or money order, sometimes by charging the goods to the person or firm ordering them. If a remittance of any kind is enclosed, the exact nature and amount of this should be carefully indicated. Give directions as to how the article is to be sent to you, if more than one method of shipping the goods is open to the sender of them.

Orderliness. — A most important assistant to clearness is orderliness. Arrange the items you are ordering in such a way that not even the most stupid clerk can mistake your desires — make your letter “fool-proof.” The best way of doing this, if you are including more than one item, is to

arrange the items in columns. By spacing these to the left and right in a way to bring them nearer the center of the page than the rest of the letter, you will help catch the eye of the person reading the letter, and you will make it a little easier for him to check off the goods as the order is filled. If you are ordering from a catalogue or a list, arrange your items, so far as you can, in the order in which they come in the catalogue or list. If you name prices, let the row of prices be in a straight line down the page.

Exactness. — Nowhere is exactness of such immediate and vital importance as in a letter ordering goods. You can lay yourself open to a law suit; or you can, at any rate, cause yourself and the firm to which you are writing a great deal of trouble by being careless as to details. It makes a considerable difference whether you order a waist for \$7.50 or one for \$75.00; whether you order four or fourteen cases of tomatoes; whether you order goods sent C.O.D. (cash on delivery) or "charged." Check up every item in an order. Make sure that you are asking for what you intend to ask. Compare your order with the catalogue. If the latter gives numbers by which goods may be ordered, give these numbers — and the page on which they are found. Above all, keep an exact copy of your letter — a carbon when you can. Then, if a dispute arises, you will be in no doubt as to what you have ordered.

Miscellaneous Points. — Often it is useful or absolutely necessary to specify the size, the quantity, the shape, the style, the make, etc. Frequently, too, time limits are set in a letter of this kind, or confirmation of the order may be requested. It is well to note that (from the standpoint of the receiver of the letter) an acknowledgment of the order is a courtesy that pleases the giver of the order. Sometimes such an acknowledgment is not needed, because the goods

are delivered more quickly than a letter of acknowledgment would be — as in the case of an order by mail to a department store in your own city. Where there may be an interval of two or three days or a necessary delay before the order is filled, however, such a letter should be sent. In it may be repeated the items of the order, or there may be simply a graceful word or two of appreciation for the order.

A Specimen Letter. — Here is a simple letter ordering goods:

1372 N. 13th Street,
Philadelphia, Pa.
May 10, 1924.

John Wanamaker,
Philadelphia, Pa.

Gentlemen:

Kindly send me, at your earliest convenience, the following goods:

12 Golf balls	4.65
1 Tennis net	7.50
1 Croquet set	5.00

Please ship these to my address, 1372 North 13th Street, and charge them to my account.

Yours very truly,

Remittances. — How may money be sent through the mails?

The poorest way is to send currency or stamps or coins. If large amounts are sent in this way, it is best to register the letter, and so insure its safe delivery. If stamps are sent, place them in a little envelope and attach the envelope by a clip to the letter.

The more usual way is to send some form of bank draft or check. By the agency of the credit system employed in all civilized countries, it is possible for a person to place amounts on deposit in some bank convenient to him, and then to

draw checks within the limits of this amount to meet his obligations. Such checks may be sent to his creditors in his own community, or they may go to all parts of the United States. Occasionally a small collection charge is made when checks are sent to places considerably beyond the community in which the bank is situated. To draw a check when one has no money in the bank with which to meet it has now been made a serious offense. In order, however, to make those persons who do not know you absolutely certain that your check is "good," it is possible to *certify* checks. That is, you take your check, after you have made it out, to the cashier of the bank in which you have your deposit. He thereupon indicates on the face of it that you have on deposit a sufficient amount to meet the check. He withdraws this amount from your account, and holds it to meet the check when it comes in from the person to whom you send it. It is also possible to buy bank drafts for any amount.

Another method of forwarding money is the postal money order, which is purchasable for a small sum, at any post office; or an express money order, purchasable from express companies. These are protected just as bank checks are; that is, only the person to whom the order is made out can draw the money for which it is made out, and he must place his endorsement on it to show that he has received the sum. Checks and orders, then, are in themselves receipts.

In every instance, make certain that your remittance, if it is in the form of a check, a money order, or stamps, is attached by a clip or a pin to your letter. It is also important to mention in your letter that there is an enclosure. Sometimes the word *Enclosure* or *Enclosures* is written in the lower left-hand corner of the letter. If enclosures are sent, the number is generally indicated; for example, *Enclosures: 3.*

Methods of Transportation. — Goods may be delivered today in many ways. Within a short radius, merchandise is placed in the consumer's hands by means of delivery wagons, trucks, and messenger service. At a greater distance, wares are shipped by parcel post, by railroad freight service, by express service, and recently by *aéroplane*. Canals, rivers, and lakes offer means of transportation by



THE LEVIATHAN.

A Leader of the American Merchant Marine.

water. Goods are today also being shipped long distances by huge motor trucks. In remote communities, merchandise is carried on horseback or muleback or by human portage. Goods to foreign lands are usually transported in steamships, great and small, and occasionally by sailing vessels.

Generally the particular means of transportation is left to the shipping agent to whom the goods are delivered — the

post office authorities, the express agent, the steamship office. Sometimes, however, the person ordering the goods names the method by which he wishes his goods shipped; and the shipper must follow his directions. In some offices, especially where a firm is engaged in exporting or importing goods, a more exact knowledge of the technicalities of transportation is necessary.

Terms of Payment. — When goods are ordered, they may be paid for at once by means of an enclosed check, money order, stamps, and the like (see section on Remittances, page 318). Again, the person who orders the goods may ask to have his indebtedness charged to his account, to be paid later in accordance with some previous arrangement; usually “charge” accounts are paid monthly; or the payment for the goods may be arranged in other ways. A bill may be sent on the delivery of the shipment, attached to the bill of lading (that is, the document attached to the shipment in order that its receipt may be acknowledged by the carrier). Such bills may provide for payment in 30 or 60 days, with a discount (usually 2 per cent.) for payment at an earlier specified time. Or a *sight draft* may be drawn on the receiver of the goods, as a result of which he pays to a bank at once or in a certain number of days the sum due. If the receiver *accepts* this draft, it becomes what is called an *acceptance* or a *trade acceptance*. Or a note promising to pay his debt on a given date may be given by the receiver. Occasionally a man offers to leave *collateral* to cover the amount of a debt — that is, he leaves a given amount of stock or bonds in the care of his creditor until the debt is paid.

The method of shipment, also, may have its bearing on payment. This is especially true with respect to the point beyond which the shipper (the seller, that is) of the goods ceases to pay freight. He may pay only to the freightyard of the town where the goods are made; he may pay up to

the town to which the goods are shipped; or he may pay up to the warehouse of the purchaser. The expression "F.O.B." (free on board) added to the price indicates how far freight is paid. Thus the purchaser of an automobile may be told that its price is \$2400 F.O.B. Detroit; that is, freight from Detroit to the point of destination is paid by the purchaser.

***Review Exercise: Discussion of Letters Ordering Goods
and Making Remittances***

(All answers should be in clear, complete sentences.)

1. Name the three essential qualities of letters ordering goods, and discuss each briefly.

2. Are enclosures like checks, money orders, stamps, etc., likely to be overlooked when the clerk opens your envelope while sorting out mail? How can you help to prevent errors of this kind by proper care in the wording of your letter ordering the goods? Should remittances be attached to the letter? Tell how and where.

3. Should you add up the figures of a column of an order and indicate at the bottom what the total amount is, or should you leave this to the clerk who fills your order? Where in your letter do you probably indicate the sum?

4. Explain the terms "C.O.D." and "charged."

5. Show in what way the acknowledgment of an order helps to increase and improve business. Should anything more be said in this acknowledgment than that you have received the order?

6. Name different ways of sending money through the mails. Which, in your opinion, is the best way? the worst way? What is a check? a money order? an express order?

7. What is meant by saying that a check is an "automatic receipt"?

8. Interview some business man, one who receives many orders by mail, and ask him what mistakes people frequently make in wording such orders.

9. Get permission, if you can, to visit some mail-order business or the mail-order department of some business, and watch how letters are handled.

10. Bring to class specimen blank checks, money order forms, express order forms, etc.

11. If goods have been ordered verbally over the telephone, why is it usually deemed necessary to "confirm" the order by letter? How are mistakes and misunderstandings likely to be prevented in this way?

12. Name ways of shipping and of paying for goods. Explain what "F.O.B. Pittsburgh, Pa.," would mean to the purchaser in Portland, Oregon, of a shipment of steel rails.

TECHNICAL DRILL

Punctuation

RULE 23: Use the semicolon between independent clauses that are not connected by a conjunction.

Example: At first the little company had to struggle; now it is forging ahead.

Exercises

1. Applying the preceding rule, punctuate the following:

- (a) The old foreman left yesterday the new one arrived today.
- (b) The slack season ended the busy season began.
- (c) Henry wrote to Washington I wrote to the City Hall.
- (d) Your order may be changed at any time simply write us what you wish.
- (e) New steamship lines have already been started between the United States and South America in a few years trade between the two Americas will be well established.

2. Write ten sentences of your own in which you use the semicolon correctly, in accordance with rule 23.

3. Examine some of your old themes and bring to class five sentences selected from them, in which you should have used the semicolon.

Spelling

Learn to pronounce and spell the following words accurately:

I

chiffonier*	lavalier*	racket (in tennis)
fiber	lavender	plait
gage	organdie	sateen
kimono*	raffia work	unfadable

II

anyone	everyone	hardware
anything	everything	ironware
apiece	furthermore	household
cannot	glassware	likewise

Notice that all of these words are written "solid"—that is, without breaks or hyphens.

Word Study

1. Distinguish between

- (a) *trade* — a mechanical employment or handicraft, except agriculture; and
- (b) *profession* — a vocation not purely commercial, mechanical, or agricultural, a learned calling.

Use each of these words correctly in sentences.

2. Distinguish between

- (a) *character* — a person's moral traits; and
- (b) *reputation* — the estimation in which a person is held.

Use each of these terms correctly in sentences.

* Bring to class some interesting facts as to the derivation of this word.

Exercises

1. Explain the following business expressions: (a) a buyer in open market, (b) to liquidate a debt, (c) concession in the price, (d) We will draw on you in 10 days.

2. Explain the following business expressions: (a) Our terms are 30-day trade acceptance, (b) He is good for it, (c) He allowed his note to go to protest, (d) His credit rating is A1.

3. Explain the following business expressions: (a) We shall draw on you at sight, (b) What collateral did he offer? (c) Has he accepted the draft? (d) They defaulted in their payment and the mortgage was foreclosed.

4. Go to your local post office and find out how clerks guard against the cashing of money orders by the wrong persons. Bring in a report on the subject.

5. As treasurer of the athletic association of your school, write a letter to a local sporting goods firm, ordering certain goods for your baseball team. Ask for whatever discount is customary to schools, and request a bill.

6. You have been appointed chairman of a committee to select a class pin. Write a letter asking for a catalogue, and send this to six firms. Make your selection of a pin, and then write a letter to the firm that makes it, ordering 36 pins. State that you are enclosing a money order for the sum due.

7. Write a letter to a local milk-dealer, asking that 2 bottles of milk at 16 cents a quart be delivered daily at your home, and requesting that a monthly bill be sent you.

8. Ask your mother to be allowed to write a letter for her, ordering goods from a department store or a grocery. Bring this letter to class.

9. Write a letter to a caterer, complaining that his bill for goods delivered at your last sociable was not correct — you had only seven, not eight, quarts of ice cream at 90 cents a quart; and four, not six, dozen pieces of French pastry were delivered, at \$1.20 a dozen.

10. Pick out an advertisement from a local newspaper or a magazine and order three different kinds of goods from some firm. Indicate how you are paying for them and name the method of shipment you prefer.

11. Your firm, Jean Dupesne & Co., San Francisco, Calif., has just received an order for twelve roll-top, mahogany desks, \$192.00 each, from William Struck, Los Angeles. Write a letter of appreciation of the order.

12. Write to G. P. Putnam's Sons, 2 West 45th Street, New York City, ordering the following: Complete Works of Alexander Pope, Cambridge Edition, \$3.00; Lord Fisher's *Memories and Records*, \$8.00; W. Roy Mackenzie's *The Quest of the Ballad*, \$2.00; Maude I. G. Oliver's *First Steps in the Enjoyment of Pictures*, \$1.50. State that you are enclosing a money order, and find out, by inquiry at your local post office, how much a money order for the requisite amount would cost.

13. Give an oral report to the class on one of the books in the reading list under the heading, *The Highways of Commerce*.

14. Trace the shipment of a case of goods from Chicago to Minneapolis, and from Duluth to London, in England.

15. Come to class prepared to give a two-minute talk on one of the following topics:

- (a) The New York Central (or any other) Railroad.
- (b) Early locomotives.
- (c) Feats of railroad construction.
- (d) Modern bridges.
- (e) Facts about motor trucks.
- (f) Some strange methods of transportation.
- (g) American clippers.
- (h) The life of the merchant sailor.
- (i) Early voyages by steam across the Atlantic.
- (j) The building of an ocean steamer.
- (k) Steamship lines of the world.
- (l) The Cunard (or any other) Line.
- (m) Effects of the Panama Canal.
- (n) Transportation by airplane.

CHAPTER XV

LETTERS ASKING OR GIVING INFORMATION — SOCIAL LETTERS

Go, little letter, apace, apace.

— TENNYSON.

Letters of Inquiry. — For various reasons people today write letters of inquiry to all sorts of places and to all sorts



A LARGE FIRM'S REFERENCE LIBRARY.

It is equipped with modern office devices for locating and giving information quickly.

of persons and firms. Some of these letters fail to bring the desired information because they are not clear and to the point. A letter of inquiry should be no longer than is

necessary for clearness and courtesy. Long introductions, telling how the inquiry was caused, together with accounts of the troubles or personal interests of the inquirer, are entirely out of place. One should ask one's question or make one's request politely, and then stop.

The following is a specimen letter of inquiry:

657 Sixth Ave.,
Toledo, Ohio.
Dec. 13, 1924.

Bobbs-Merrill Co.,
Indianapolis, Indiana.

Gentlemen:

Will you be so good as to send me a copy of your catalogue of Christmas books?

Very truly yours,
(Miss) May R. Franklin

Sometimes longer letters of inquiry are sent out by firms, asking quotations of prices on a series of items or on special orders. Sometimes officials send long lists of questions to people who are qualified to give statistical information or to all the individuals of a given class, in order to obtain a general expression of opinion. Such letters are all very easy to write. They need merely to begin with a courteous request and then add as many details as are necessary. Good form in letters of inquiry demands that each question be made a separate paragraph, and, if the series includes three or more questions, that the questions be numbered.

Exercise

Imagine that your friend in Seattle has sent you a picture like the one on page 329. Write a letter to the Seattle Chamber of Commerce asking for several more pictures showing the great salmon industry in that city, particularly the canneries.

Answers to Inquiries. — If the person who writes a letter of inquiry is a possible customer, the reply to him usually includes a selling letter. These letters are difficult to write and require a great deal of care in composition. The ordinary answer to an inquiry should be simple and brief. It should give the information wanted or suggest where the information can be obtained. If the inquiry is for infor-



A HEAVY HAUL OF SALMON IN PUGET SOUND, SEATTLE,
WASHINGTON.

mation that cannot be given by the recipient of the letter, the letter should not be disregarded; it should be courteously answered. Even in stating plain matters of fact, it is possible so to word answers to inquiries that either a favorable or an unfavorable effect is produced. Which of these two letters, for example, in reply to a request for a catalogue, makes the better impression?

I

December 15, 1924.

My dear Mr. Vincent:

I take pleasure in sending you a copy of the 1924-1925 edition of the College Circular. On pages 47-51 please note the English courses, together with a brief summary of each course.

If I may be of further service, please let me know.

Sincerely yours,

Alice Springfield,

Secretary to the Registrar.

Mr. Henry V. Vincent.

II

Dec. 13, 1924.

Mr. Henry V. Vincent,
Lane Technical High School,
Chicago, Ill.

Dear Sir:

Replying to your letter of the 8th., I am mailing you a catalogue which will give you the information desired.

Yours very truly,

Jessie McNeill,

Secretary to President

Letters on School Activities. — The students who manage school activities often have letters to write, and for two excellent reasons such correspondence should be carefully conducted. In the first place, you wish everyone who receives or sees such letters to gain a good impression of your school; hence your letters must be courteously and neatly written. Secondly, these letters are often concerned with matters of considerable importance, such as the time and comfort of large groups of spectators; and sometimes much money is involved. Your letters, therefore, ought to be accurate, and every phrase ought to be carefully considered.

Social Letters. — Social and friendly letters differ from business letters in that they are, as a rule, much less formal in character, except, of course, when they deal with important social “functions.” For the most part, moreover, they are pen-written rather than typewritten.

Certain simple rules may be followed. Ruled paper should never be used. Plain, substantial paper should be chosen, either white or of some light tint. Avoid bright or striking colors, eccentric shapes, etc. Rather small paper should be used, with or without a monogram. The address may be engraved at the head of the paper.

Always date your letters, either at the beginning or at the end. Do not employ a number to stand for the month. Sign your name in full at the close. Write in a clear, legible hand — but let it be your own handwriting and not an imitation of someone else’s hand. Write on the pages successively and number them. Fold your letter neatly and put on the stamp evenly, in the proper corner. Stamped envelopes for reply are not regarded as being in good form for social correspondence.

Certain social letters, like formal invitations to dinner or marriages, answers to such letters, and the like, are written in the third person. For example:

Mr. and Mrs. William H. Jenkins request the pleasure of the company of Mr. Sidney Miffliu at dinner on Thursday evening, January fifth, at seven o’clock.

The reply is also usually put in the third person:

Mr. Sidney Miffliu accepts with pleasure the kind invitation of Mr. and Mrs. Jenkins to dinner on Thursday evening, January fifth, at seven o’clock.

Such letters, should, of course, never be signed. On any important occasion, when a great many such invitations are to be sent out, they are usually engraved; and it is safe, on the whole, to let the engraver suggest the proper form.

*Review Exercise: Discussion of Letters Asking or Giving Information
and of Social Letters*

(All answers should be in clear, complete sentences.)

1. Why do some letters of inquiry fail to bring the requisite information?
2. What should be avoided in letters of inquiry?
3. How should questions or other separate items be placed on the page?
4. Give some hints as to answering letters of inquiry.
5. Comment on the two letters quoted in the preceding sections.
6. Why should a letter coming from a school organization be carefully composed?

TECHNICAL DRILL

Punctuation

RULE 24: Use commas to set off parenthetical expressions.

Example: He decided, nevertheless, to increase his order.

Exercise

Applying the preceding rule, punctuate the following:

- (a) These on the other hand are much cheaper.
- (b) This soap moreover is antiseptic.
- (c) His income perhaps is greater than yours.
- (d) He came to you no doubt to sell you a machine.
- (e) The leading manufacturers are therefore installing these new appliances.

Spelling

1. Memorize the following rules for dividing words at the ends of lines:
 - (a) Divide if possible after the accented syllable.
 - (b) Try to divide between consonants; e.g., *neces-sary*.



TAME DEER IN SEARCH OF FOOD AT YELLOWSTONE PARK.
In winter they come down from the barren mountains to the valleys,
much to the delight of the children of Montana.

- (c) Divide on the place between the compound any words with a hyphen; e.g., in *Twenty-first* after *Twenty*.
- (d) Avoid two-letter turns like *mod-el*, *possib-le*, and the like.
- (e) Avoid, so far as you can, the division of proper names.
- (f) The letters *ed* at the end of a word should not be carried over to the next line; do not divide a word like *walked*, for example.
- (g) Never divide words of four letters only, like *upon*.
- (h) Words pronounced as one syllable should not be divided.
- (i) Never divide figures.
- (j) Do not divide the last word in a paragraph.

2. Learn to pronounce and spell the following words accurately:

I

them	often	treasure
their	quite	shining
great	shepherd	together
loose	famous	account

II

two-dollar seat	until	business
lose	woman	doesn't
though	across	choose
privilege	believe	repetition

Exercise

1. Choose forty words at random from the spelling lists, and divide them correctly into syllables.

Word Study

1. Distinguish between

- (a) *principal* — a leader, chief, or head; a capital sum placed at interest; and
- (b) *principle* — a fundamental truth, a rule of action or law of conduct.

Use each of these words correctly in a sentence.

2. Distinguish between

- (a) *council* — an assembly convened for consultation or advice;
- (b) *counsel* — mutual advice or a lawyer; and
- (c) *consul* — a government official residing in some foreign country to care for the commercial interests of the government which appoints him.

Use each of these words correctly in a sentence.

Exercises

1. You have received the following letter. Write a reply arranging to meet Mr. Brown at your house.

1000 Broad Street
Pittsburg, Pa.
Dec. 1, 1924

Mr. Henry Smith
88 Carteret Street
Pittsburg, Pa.

Dear Sir:

Your proposition to sell your house, as advertised in today's Press, interests me. Will you let me know when it will be convenient for you to take me through the property, so that I may get an idea of the conditions?

Very truly yours,
Edward H. Brown

2. Write any of the letters below, making your request simple but courteous.

NOTE: All of the firms mentioned below are actually in existence, and they have recently published the booklet which is supposed to be requested. After the letters have been discussed, the teacher may perhaps delegate members of the class to write to two or three of these firms. A comparison of the replies that result should prove of interest.

(a) To the Curtis Publishing Co., 836 Independence Sq., Philadelphia, asking for full details concerning their plan for soliciting subscriptions during your spare time.

(b) To Purity Cross, Inc., Orange, N. J., asking for their free booklet.

(c) To the California Fruit Growers Exchange, Los Angeles, Cal., for a copy of their illustrated book of two hundred recipes and suggestions by Alice Bradley.

(d) To the Western Electric Co., 195 Broadway, New York City, for a copy of the booklet on household helps, "Mrs. Bright's Way."

(e) To the Welch Grape Juice Co., Westfield, N. Y., for a copy of "Welch Ways," describing ninety ways to serve grape juice.

(f) To the Cudahy Curled Hair Works, 111-115 Monroe St., Chicago, Ill., for a booklet, "Correct Sleeping."

(g) To the Three-in-One Oil Co., 165 Broadway, New York City, for a sample of their "Dictionary of Uses."

(h) To Stickney & Montague, 54 Franklin St., New York City, for the book, "Doing the Day's Work Better."

(i) To the Atlantic Refining Co., Philadelphia, Pa., for the booklet, "Motoring through the Keystone State."

(j) To Colt's Patent Fire Arms Mfg. Co., Hartford, Conn., for the booklet, "How to Shoot."

3. Using your home address in the heading, write a letter of inquiry to one of the following:

(a) To the Barrett Company, New York City, asking for a copy of their illustrated Tarvia Booklet.

(b) To The General Fireproofing Company, Youngstown, Ohio, asking for a copy of their free booklet, "Herringbone Homes."

(c) To The Cleveland and Buffalo Transit Company, Dept. T, Cleveland, O., asking for a copy of their free pictorial booklet. (If you enclose 5 cents in stamps, you may obtain also a colored puzzle chart of the great ship "Seeandbee.")

(d) To Rice & Hutchins, Inc., 14 High St., Boston, Mass., asking for a copy of the free booklet, "Bent Bones Make Frantic Feet."

(e) To the Pull-U-Out Sales Co., 2025 Market St., St. Louis, Mo., asking for a copy of the booklet describing their portable crane.

(f) To the Stromberg Motor Devices Co., 64 E. 25th St., Chicago, Ill., asking for their free literature.

(g) To the Conaphore Sales Division, Edward A. Cassidy Co., 280 Madison Ave., New York City, asking about their new scientific headlight glass.

(h) To the Evinrude Motor Co., 554 Evinrude Block, Milwaukee, Wis., asking for a copy of their catalog and their special folder describing their canoes.

(i) To the Markham Air Rifle Co., Plymouth, Mich., enclosing a two-cent stamp and asking for the Briggs Book of Cartoons.

(j) To S. C. Johnson & Co., Racine, Wis., asking for their folder, "Keeping Your Car Young."

(k) To the Winchester Repeating Arms Co., New Haven, Conn., asking for their catalogue and their booklet on "The Sport of Trap-shooting."

(l) To S. D. Warren & Co., 162 Devonshire St., Boston, Mass., asking for a copy of their suggestion book.

(m) To Thomas Cook & Son, 585 Fifth Avenue, New York City, for booklets describing trips to Yellowstone Park and other big national parks.

(n) To Thomas Y. Crowell Company, 426 West Broadway, New York City, asking for a copy of the free manual, "How to Use Roget's International Thesaurus of English Words and Phrases." (Note: You will find this useful in planning vocabulary games and in working out cross-word puzzles.)

(o) To A. and C. Boni, Inc., 39 West 8th St., New York City, asking for a folder describing their "Mental Agility Book."

4. You are about to open a stationery store. Before ordering pencils, you desire to get full information as to the quality and prices of some good brands. You wish to inquire also as to what terms the various manufacturers will offer as to payment.

Consult a directory of manufacturers in the Public Library and find out the exact addresses of the leading pencil manufacturers in the market.

Write a letter of inquiry such as you would send to one

of these firms. (Or take some firm that you happen to know about, and write to it.)

5. Write an invitation for a dinner to be given by you next Tuesday evening.

6. As one of those invited, write either an acceptance or a declination of the invitation.

CHAPTER XVI

SOME MATTERS OF STYLE

All letters, methinks, should be free and easy as one's discourse, not studied as an oration nor made up of hard words like a charm.

— DOROTHY OSBORNE in a letter to Sir W. Temple.

The Happy Medium in Style. — Every letter should in some way express the writer's individuality, and yet there should be no suggestion of egotism. Furthermore, every letter should in some way be distinctive — different, and yet it must not be eccentric or queer. In other words, there must be attained a happy medium as to these qualities.

Individuality. — Dorothy Osborne, in the quotation that heads this chapter, gives the secret as to making your letter seem your own. Let it be like your conversation — your conversation at its very best — “free and easy,” as she says. What you say must seem to come naturally from your lips — in the case of a letter, from your pen. It must flow smoothly. The phrasing must be your own. Of course, you must at all times strive to make your natural phrasing in conversation the right kind of phrasing, so that when you come to write letters, they may be properly written. You must learn to speak grammatically, clearly, and forcibly, that your letters may be grammatically correct, clear, and forcible.

In this matter of style, one of the chief problems that faces any writer is the avoidance of stilted, conventional, hackneyed phrases that have been worn threadbare as the result of use by millions of poor letter writers. Among phrases that occur again and again in letters, and for which better

equivalents can be found, are "untiring efforts," "all in all," "had the privilege," "replete with interest," "in evidence," "last but not least," "abreast of the times," "each and every," "long-felt want," "along these lines," and "in touch with." Find a new way of expressing the idea contained in any of these phrases, and the result usually will be a gain in freshness and vividness of style.

Another mistake sometimes made is the use of ornate language for the description of ordinary occurrences or everyday objects. Only a person unfamiliar with the great resources of the English language will insist on employing constantly unfamiliar terms or Latin derivatives. In accordance with the sound old proverb, a spade should be called a spade, not an agricultural implement. During the eighteenth century in English literature many writers of talent made themselves ridiculous by the use of just such "highflown" language. For example, one writer of this period spoke of a cold bath as a "gelid cistern," and another referred to shoes as "the shining leather that encased the limb." Horses are horses, not "equines"; dogs are dogs, not "canines." In ordinary prose, words like *dwelt*, *ofttimes*, *morn*, *amid*, *'tis*, and the like are out of place.

Another form of pretentious writing is the constant use of the pronoun "we" when "I" should be employed. "We" is a pronoun properly used by a person if he happens to be the editor of a newspaper or the monarch of a country. Even editors avoid the pronoun as much as possible, and monarchs are getting rarer every day. "We" is certainly incongruous when applied to himself by an agent for stoves or for a new edition of Shakespeare. Be just yourself in your letters — and write simply.

Distinctiveness. — A letter, as has been stated before, must follow the laws of good taste most carefully, in view of the fact that it is a personal representative of the writer. A letter must not be loud, vulgar, and obtrusive unless the

person who sends the letter wishes to leave the impression that he, too, has these unpleasant traits.

Remarks of a very uncomplimentary sort are often made upon letters that probably were very proudly regarded by their authors as they sent them out — letters which seemed to those who received them loud, vulgar, and obtrusive. The following letter may be cited as an example of what a letter should *not* be. It accompanied a mass of literature designed to interest possible investors in a stock farm. Some of this literature was well-prepared, and the arguments advanced were sound. The keynote letter, given below, was, however, written on a sheet of yellow paper resembling coarse wrapping-paper, and was rudely and jaggedly ripped off at the bottom, presumably to indicate that the writer of the wrapping-paper epistle had been in tremendous haste — pressure of business, so to speak. The note itself was headed “ Wednesday — Memo — January 6, 1925,” and what follows was written in a rough scrawl, not done by hand but intended to make the recipient believe that it was:

(A POOR LETTER)

Neighbor!

I'm from the WILD and WOOLY West!

I've been a cow-puncher for years.

I'll make more money on Hogs and steers in 1925 than I ever did!

And after you've read my letter you'll know I know how to *make big money for YOU too.*

Yours

Reuben J. Meadows

This so-called business letter illustrates the danger of overintense individuality. Anything which attracts attention to the *manner* of a letter away from the *matter* is not business-like. It is as if a prospective customer were busily absorbed in scrutinizing your Persian-rug cravat when you were trying to sell him a printing contract or a consign-

ment of shoes. The moral is: Be individual, but draw the line between individuality and egotism, between distinctiveness and eccentricity.

Letter-Writing and Advertisements. — A good advertisement, no matter how audacious and distinctive it may at first sight appear, will be found on closer examination to conform pretty accurately to the principles of good taste — harmony, balance, moderation. In the good business letter the same qualities should be present. People are coming to regard with more and more confidence those business firms whose letters show, by their observance of the principles of good taste, that the writers are sufficiently courteous not to be in a hurry. An impression of stability is produced by a letter that is compact and neat in appearance, pleasing to the eye, carefully ordered and set on the page. The reader of such a letter is unconsciously soothed, and indirectly he is won over to whatever proposition may be advanced in the words and sentences and paragraphs that have, as a matter of fact, been purposely arranged for his eye with just this object in view.

The Use of Specific Terms. — In another way advertising writers give an important suggestion to letter-writers. All good advertisements are highly *specific*; they avoid generalities. Specific terms are definite, concrete, particular. They appeal to the five senses; they stir the imagination and make it see — hear — touch — taste — smell. Poetry is specific; good writing of any kind is specific. Read Shakespeare's description of winter in the following lines, and note how definite he is:

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail.

Here's a sentence from O. Henry that shows how that great writer of short stories searched for the particular word: "At 10 o'clock p. m., Felicia the maid left by the basement door with the policeman to get a raspberry phosphate around the corner." How much better it is to say this than to say: "One evening the maid went with a friend to get something to drink."



VISITING A BEAUTIFUL ICE CAVE IN RAINIER NATIONAL PARK.

Glance over the advertisements in your favorite magazine and notice how specific the wording is. Here is a passage from one advertisement:

The flavors are highly concentrated. Half a ripe pineapple, for instance, is used to flavor a single dessert. So these delightful dainties have a wealth of fruity taste.

Or take this passage from another advertisement, describing a variety of mince meat:

Tart apples — raisins from California — red Valencia currants — and citron from Greece — snowy white suet — choice beef — candied lemon peel — oranges — and spices from the Orient.

Exercise

Study the picture of the ice cave on page 343. Then, using *specific terms*, tell of the beauties of such a cave. If you prefer, tell about an attractive winter resort reached by a railroad passing through your city. Make your composition either a letter or an advertisement.

Paragraphing in Letters. — The paragraph has been fully discussed in an earlier chapter. It may be defined as a *unit* of composition, mechanically marked off for the convenience of the reader. Historically, the paragraph is a comparatively recent device, and the development of the paragraph is practically the development of easy modern prose out of the cumbersome prose of the sixteenth and seventeenth centuries. Within our own times, the paragraph as applied to business has been constantly shortened and simplified. It is not unusual to find advertisements written entirely in paragraphs consisting each of a single brief sentence. The same style is occasionally to be observed in letters, especially sales-letters. On the other hand, some letter-writers are given to paragraphs that are entirely too long — sometimes consisting of equally lengthy and unwieldy sentences.

A passage that serves as introduction or conclusion should be separately paragraphed, as a general rule. So, too, should transitional paragraphs. The reader is helped in his understanding of the text by such devices.

Quoted passages should be set off by themselves in distinctly marked paragraphs. In addition to the indentation and the use of quotation marks, other devices are occasionally employed to emphasize the fact that the passage is quoted — underlining, capitalization throughout, red ink,

etc. In reporting a conversation, give to each speech, no matter how brief, a separate paragraph.

It is important that each paragraph have a central topic, which is faithfully adhered to. Do not introduce extraneous matter; do not put in something you should have thought of earlier; do not put in material that belongs later in a letter.

A point which the writer of a letter wishes to emphasize may properly be embodied in a short paragraph. A series of fairly long paragraphs emphasizes a brief paragraph placed in the midst of them or towards the close of the series. In general, a paragraph of more than 300 words is too long. Find some place where it may conveniently be divided. On the other hand, a long series of very short paragraphs tends to fatigue the reader.

Opening and Closing Phrases. — The character and effectiveness of a letter may often be measured by its opening and closing phrases.

The opening phrase, sometimes called the *spur*, should incite the reader to go on further, to discover what the writer has to say to him. It is good practice to begin your letter on the note of "you." That is, the writer of the letter should immediately (in one way or another) show that what he is going to say is of importance to "you," the reader of the letter. He thus appeals to one of the strongest of human motives — self-interest. If I tell you something that is of value to you, you will be interested at once.

On the other hand, the close of a letter, sometimes called the *clincher*, should center on "us" — on the ideas, desires, needs of the person or firm writing the letter. That is, the letter begins with an appeal to the personal interests, feelings, and prejudices of the reader; it goes on to state a proposition; it closes by making the reader do something that the writer wants him to do. A business letter is, in general, written in order that a certain profit (direct or indirect)

may accrue to the writer, and every word in the letter must somehow lead up to some form of action that will be profitable to the writer of such a business message.

Here are some typical openings:

"Are you ready to have us call for your furs for storage?"

"Would you like to save \$90.00 on the purchase of a new player-piano?"

"Do you sell paint?"

"You will be interested in a new department we have just opened."

"Mr. Brown in?" "Yes, but he can't see you till ten o'clock."

Here are some typical closing phrases:

"Let us give you particulars on a special equipment of this kind."

"Now is the time to place furs in our storage vaults. May we send our wagon?"

"Mail the enclosed card, and our representative will call at once."

"Will you do us the courtesy to call and inspect this instrument?"

"This offer is good only for ten days — until May 10th."

From what has been said, it will be evident that it is very foolish — a waste of valuable time and energy and the loss of a great opportunity — to use either the opening or the closing phrase in a mechanical or traditional way. It is foolish, at a moment when your reader's attention is freshest, to tell him nothing more than that you have received some letter he sent you. If you must give such information, place it incidentally in the body of your letter, or say at the top, "In reply to your letter of May 2, 1924." Similarly, don't close your letter with such vague and irritating phrases as "Hoping to hear from you soon" or "We await your reply" or "Thanking you for previous favors." No good letter-writer employs these expressions. Say something worth-while. When you have nothing more to say,

stop. Above all, avoid the participial close. Let your last sentence be a complete sentence, and do not begin it with a verb ending in *ing*.

Other Devices of Style. — Letters, like any other kind of writing and like speaking, may employ other devices to give variety and color to their style. Figures of speech, for example, may help in many ways — to add clearness, to lend vigor, to vivify the meaning. “These laces are like films of sky,” says one advertisement; and another remarks of some food that “it tastes the way the sunshine would, if you could only eat it with a spoon!” These are similes. “Death lies in the wake of defective signals” is personification. “The kitchen is the heart of your home” is metaphor.

Alliteration is a favorite device. How many times is the letter *b* used alliteratively in the following sentence?

Do you care to be so popular, so charming, so brilliant, so informed in everything amusing, that buds, bachelors, butterflies, and ambassadors will pray for your invitations?

— *Vanity Fair* advertisement.

Both in letter-writing and in advertisements will be found scattered numerous references to literature, art, mythology, etc. Here, for example, is the advertisement of a popular restaurant:

ATALANTA

The fairest and fleetest runner in all the world would marry only him who could outdistance her in a race.

The cunning Hippomenes won her by dropping three golden-hued apples as he ran. The maid stopped to pick them up.

Anyone who has enjoyed the deliciousness of the baked apples at CHILDS will understand the temptation of Atalanta.

Exercise

Imitating the style of this Childs advertisement, write an advertisement for a brand of hats that you admire. Make

the basis of your advertisement a reference to the Mexican sombrero, which is illustrated on this page.

Some Miscellaneous Cautions. — In the date of the heading never use “st,” “nd,” “rd,” etc., after the numeral.



IN THE LAND OF THE SOMBRERO.

In the body of the letter, however, if no mention of the year is made, add “st,” “rd,” etc. For example, say “The rocker referred to in your letter of June 9th is being repaired.”

Make every possible effort to spell correctly the name of the person to whom the letter is addressed. Let all details

be complete, including the first name and initials (if any). Many people regard the misspelling of their names as almost a personal insult; it is, undoubtedly, in all cases a marked discourtesy. Never abbreviate names as "Eliz." for "Elizabeth." Where firms are addressed, follow exactly the form used on their own stationery. For example, in "Brown & Smith," note the ampersand; in "The McElroy Company," note the article "The" and the spelling in full of "Company"; in "Robinson Construction Co.," note the omission of the article and the abbreviation of "Company"; in "J. Feldman, Inc.," note the comma and the periods; in "The Globe-Wernicke Co.," note the hyphen.

If one person is addressed, never omit the title "Mr." Sometimes, however, "Esq." (at the end of the name) is substituted. Both must not be employed with the same name. If two or more persons' names are included in the title of a firm, say "Messrs." — "Messrs. Ackers & Henry," for example. If the title of a firm ends in "Co.," "Inc.," or the like, or if it is a name composed of what ordinarily would be common nouns, no prefix is necessary. Say, for example, "Standard Oil Co.," "J. Crossman, Inc.," "Hedden Construction Co.," etc. Married women are addressed by the names of their husbands; e.g., "Mrs. Henry M. Smith."

Numeral names of avenues should be written out. In the case of numeral names of streets, (1) write out all names which are not preceded by a compass direction; e.g., "17 First Street"; (2) write as numerals all names of streets preceded by a compass direction; e.g., "849 South 13th Street." In the latter cases, add "rd," "th," etc.

The standard form of salutation for a woman is "Dear," followed by the proper title and the person's name; e.g., "Dear Mrs. Smith," or "Dear Miss Henry." If it is impossible to find out whether a woman is married or not, say "Dear Madam." The plural form of "Dear Madam" is "Ladies."

Indent lists and tabulations in such a way as to bring the items approximately in the center of the page, with an equal margin to left and right.

Avoid the use of "beg" with the infinitive, as shown in the following skit by Carolyn Wells:

THE "BEGGARS"

They beg to inquire and they beg to state,
They beg to advise and they beg to relate;
They beg to observe and they beg to mention,
They beg to call your kind attention;
They beg to remark and they beg to remind,
They beg to inform and you will herein find
They beg to announce and they beg to intrude,
They beg to explain and they beg to include;
They beg to acknowledge and they beg to reply,
They beg to apologize, beg to deny;
They reluctantly beg for a moment of time,
They beg to submit you an offer sublime;
Till I wish I could put the annoying array
Of beggars on horseback and send them away!

— CAROLYN WELLS.

Don't call a letter a "favor," and don't say that it has come "to hand."

Be careful to sign your letters legibly. Some writers have their names typed underneath their signatures or at the left-hand side.

Do not hesitate to repeat a word if thereby your meaning becomes clearer. It is certainly better to repeat a word than to use such jargon as "the same," "the above," and the like.

The word "herewith" is often unnecessary. Say "we enclose," not "we enclose herewith." Say "we submit the following estimate," not "we submit the following estimate herewith."

The abbreviations "inst.," "ult.," and "prox." are sometimes used to refer to the present, the last, and the next

month. It is better, however, to say "July 9th" than "the 9th inst." and "August 14th" than "the 14th prox."

Sometimes a letter is signed with a firm's name and then "Per," followed by the name of a member or a representative of the firm. It is better, however, to substitute the English equivalent, "By."

Review Exercise: Discussion of Style

(All answers should be given in clear, complete sentences.)

1. What is meant by "methinks" in Dorothy Osborne's remark at the head of the chapter? By "discourse"? by "charm"? What does the whole sentence mean?

2. What is the difference between "individuality" and "egotism"? between "distinctiveness" and "eccentricity"?

3. Discuss the question of individuality in letters — of distinctiveness.

4. Give examples of hackneyed phrases common in letters. — "business slang," it is sometimes called. Prove that the use of such phrases violates the direction to be individual — the direction to be distinctive.

5. Why should ornate language not be used in letters? Should "we" be employed to refer to a single person?

6. Compare the appearance of a letter with the personal appearance of the man who writes it. Why is the matter of appearance important?

7. In what ways may a good letter resemble a good advertisement? Name three principles of good taste in advertisements and in letters.

8. Find examples of specific words in a story you are reading or in a newspaper editorial or in one of the text-books of some other subject. (See definition of meaning of "specific terms" on page 342.)

9. Mention ways of being specific.

10. What are the rules of paragraphing in letters?

11. Tell what characteristics good opening and closing phrases in a letter should have. What kinds of phrases should be avoided?

12. What devices of style may be used in letter-writing and in advertisements? Find examples of some of these devices in letters with which you are familiar or in advertisements.

13. What is the rule with reference to the use of "rd"? of "Esq."? of numeral names of avenues? of "herewith"? of "inst."? of "per"?

14. What is the plural of "Dear Madam"? What direction can you give as to the spelling of names? as to the repetition of words? as to your signature? as to punctuation?

TECHNICAL DRILL

Punctuation

RULE 25: Use the comma to set off a non-restrictive clause; that is, one that is not absolutely essential to the meaning of the word which it modifies. A non-restrictive clause is almost parenthetical. See Rule 65 in the Appendix, page 374.

Example: The Saturday Evening Post, which has the largest circulation of all magazines in America, was founded by Benjamin Franklin.

Exercise

Applying the preceding rule, punctuate the following:

- (a) Sunkist Oranges which are nationally advertised are known in forty-eight states.
- (b) Then I met Thomas Robinson who introduced me to the president of the company.
- (c) I have written to Paterson where there are a number of silk mills.
- (d) This recommendation is from Dr. Buckley who was my teacher of English for three terms.

- (e) My partner in the little business is Harry Smith whose father runs the general store.

Cautions: 1. Never place a comma between a subject and a predicate when they are in natural order.
2. Never use the comma to set off a noun clause.

Exercises

1. Applying these cautions, correct the punctuation in the following and give your reasons for the corrections:

- (a) I told him, that the booklet would explain everything.
- (b) Our shelves, are now filled with new stock.
- (c) This varnish, will make your chair look like new.
- (d) That the price is unusually low, you must admit.
- (e) I know, that he has good merchandise.

2. Bring to class three of your old themes which you have examined for illustrations of this rule. Punctuate these themes correctly according to this and preceding rules.

Spelling

Memorize the following rule and learn to pronounce and spell accurately the words in the list that follows:

RULE: Words that end in a *single* consonant preceded by a *single* vowel (for example, *red*) double the consonant before a suffix beginning with a vowel (*red* plus *en* becomes *red**den*, for example), provided that the new word when it is formed is accented on the syllable preceding the suffix. Otherwise the consonant is not doubled. (Contrast, for example, *prefer* — *preferred* — *preference*).

running	occurrence	baggage
swimming	occurred	deferred
usually	beginner	deference
slipped	compelling	preferring

On which syllable is each of these words accented?

Word Study

1. Distinguish between

- (a) *inform* — to communicate facts or impart knowledge;
- (b) *tell* — to make known, to disclose, to express in words;
and
- (c) *advise* — to counsel, to express a view based on knowledge, experience, or wisdom.

Use each of these words correctly in a sentence.

2. Distinguish between

- (a) *say* — to express in words;
- (b) *state* — to set forth so as to leave nothing to be implied.

Use each of these words correctly in a sentence.

3. Distinguish between

- (a) *specific* — belonging to a species or kind; distinct, particular, precise, exactly distinguished from others; and
- (b) *general* — belonging to a *genus* or class; true of a large number or proportion, widespread, universal, indefinite, vague.

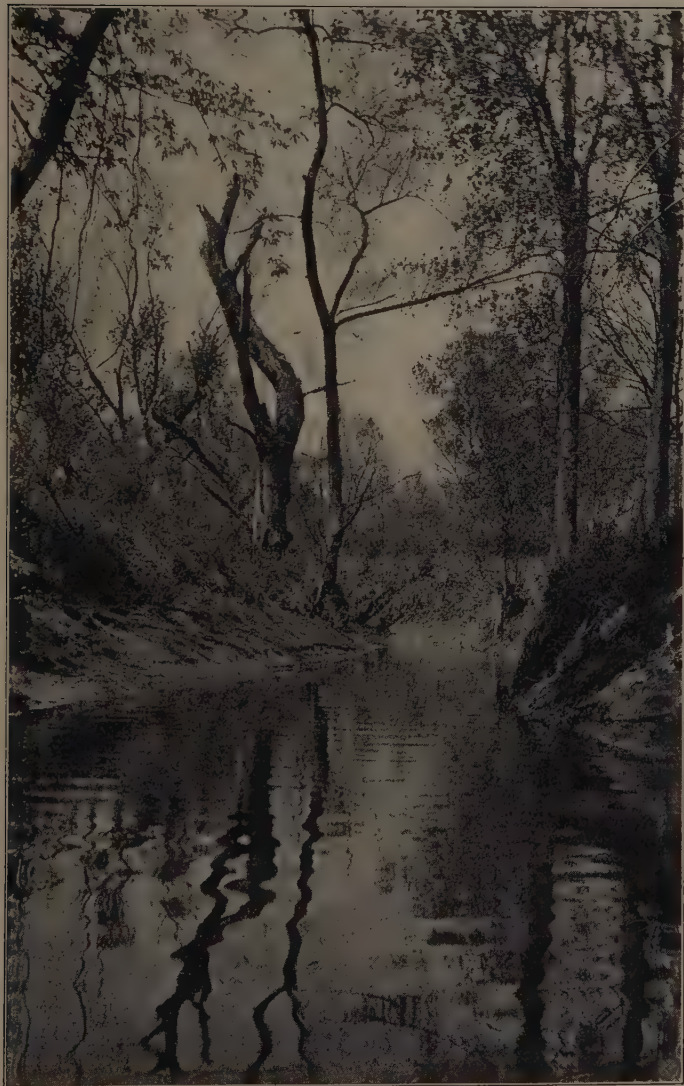
Use each of these words correctly in a sentence.

Exercises

1. Which of the following are more specific? Human being or Indian? Cow or mammal? Engine or gasoline engine? Dry goods or table linen? Institution or orphanage? Rogue or embezzler?

2. Write a list of ten specific terms referring to the picture of the woodland stream, page 355; give also the general terms.

3. Let the class choose sides; and as one pupil gives a specific (or general) term, let his opponent match it, with a general (or specific) term. Thus: "bird"—"robin"; or, "cat"—"animal."



A WOODLAND STREAM.

4. Rewrite the following, avoiding the use of hackneyed expressions and of "business slang." "Replying to yours of the 15th inst., we beg to advise that we issue no general catalogue." What would you say if you were talking to the person who had asked for the catalogue?

5. What is wrong with this sentence? — "As soon as received we shall send them to you promptly." How is "received" used? What must it modify?

6. Correct this sentence: "On the arrival of the goods which has been ordered we will forward the broom." What rules govern your correction?

7. Correct the following: Standard Oil Co. Bayonne New Jersey Dear Sir.

8. In what way may the following manner of writing an address be confusing? — 15 5th Avenue. Rewrite.

9. What words are superfluous in the following? — "In my opinion I think this is wrong." This fault is called *redundancy*. Bring to class two examples of redundancy that you have found in a newspaper.

10. *Only* should precede the word which it modifies. Do not say *We only have three yards of this material left*. Say *We have only three yards of this material left*.

Correct these sentences:

(a) Prices have only gone up a half.

(b) These articles are only to be found in our store.

(c) Janet only applied for the pianola, not for the piano.

11. A common fault is to connect with "and" or "but" two expressions not of equal value, a phrase with a clause generally. Examine this sentence: "One of their best salesmen is John Ripley of New York City, and who is only twenty-two years of age." This may be corrected by inserting "who is a resident of," etc., or by dropping the "and" entirely.

Correct these sentences:

- (a) Mr. Vance told his stenographer to find the secretary of the company, and that he himself would find the bank representative.
- (b) The qualifications needed are honesty, faithfulness, neat, and accurate.
- (c) This is the merchandise I mentioned and which is for sale.

12. Find a preferable substitute for the following, used in a formal letter: 4/6/24.

13. Is the following correct in the heading of a letter? — October 3rd, 1924. Correct the expression.

14. Correct the following: Yrs. of the 15 inst. rec'd. Would say that we have not finished upholstering your chair.

15. A frequent fault is what is called the "double negative"; that is, the use of two words expressing a negation when one would do. For example: "We don't send nothing unless it is paid for in advance," or "We do not send nothing unless it is paid for in advance." As can be readily seen, one negative cancels the other — a "not nothing" is a *something*. Note also the difference in meaning in the following:

Wrong: They won't hardly be finished.

Right: They will hardly be finished.

Wrong: I shall not be away but a few days.

Right: I shall be away but a few days.

Correct these sentences:

- (a) I don't want nothing that's not given to anybody.
- (b) Don't bring no money; just come and look.
- (c) There isn't no one that cannot carry out these ideas.
- (d) The package was so heavy the boy couldn't hardly lift it.
- (e) There weren't but three sandwiches left.
- (f) The theater was so stuffy we couldn't hardly breathe.

- (g) Mary was not earning but eight dollars a week.
- (h) I did not feel hardly fit for the game.

16. Mention has already been made of the tendency of some writers to omit phrases here and there in a letter, as if they were writing ten-word telegrams and had to be very brief. The result is sometimes a deplorable confusion of meaning, and at best the practice is a discourtesy to the reader of the letter. One must be careful generally not to omit words necessary to the sense. Cooking recipes are often ridiculous because they are too brief. The sentence, "When fried on one side turn over on the other," means that the person reading this direction is requested to turn over on the other side after he has been properly fried. It should read, "When the egg is fried on one side, turn it over on the other."

Correct these sentences:

- (a) Wanted: A servant who can cook and care for a child.
- (b) May is better than any month in the year.
- (c) Clean the fish thoroughly, then roll in cracker dust.
- (d) It makes as good time, if not better, than the older model.

17. Read the following letter and see how many mistakes — of spelling, punctuation, spacing, etc. — you can discover. Then rewrite the letter.

(A POOR LETTER)

March 10, 1924.

Dear Mr. Davis: —

We are glad to send you under separate cover a copy of William April's — *A Well Built House*. We also sent yesterday Helen Barrs new novel "The Splendid Woman and Louis Tann's "Yes or No" which is just off the press, in fact their release date is not until March 26,. These are two of our strongest spring fiction publications and we be lieve will find them good material for review.

We appreciate you sending us the clippings of your reviews which are always interesting.

Very sincerely yours,

Atwater Arnold

Publicity Department

Tuft Publication Company

Mr. T. Smith
The Victory Press
Chicago, Ill.

When you read over this letter, be sure to notice the way in which titles of books are given. Is the method uniform? In correcting, decide on one method (quote the titles or underline them) and stick to it.

When two or more words together are used as an adjective, it is the rule that these words be hyphenated; for example, "old-fashioned garment." How is this rule violated in the letter given above?

Is "you sending" correct? Does the writer mean that he appreciates "you" or that he appreciates the "sending"? If the latter, the form "your" should be employed, as an adjective to modify "sending."

18. Read the following letter of application and tell in what ways it is ineffective and incorrect. Then rewrite it.

(A POOR LETTER)

Brooklyn, New York,

Jan. 20, 1924.

Mr. Robert Brown,
200 Fulton Street,
Brooklyn, New York.

Dear Sir:

Since I have completed my High School course, I would like to know if there is any need of a stenographer in your place at present. I am well acquainted with the work and have had some experience.

It has been told to me that you were need of a good stenographer, and I thought it a good opportunity to apply for a position at once. If you care to know what I have been doing before applying this

position, you may let me know by writing, and I will give you all necessary information.

Hoping that you will be pleased with this letter. A prompt reply is necessary.

Respectfully yours,
Rose Tontonni,
207 Steuben Street
Brooklyn, New York.

19. Read the following letter and notice how stilted and hackneyed the phrasing is. Notice, too, that words necessary to the meaning are sometimes omitted, that the faulty participial close is used, etc. Rewrite the letter, making all necessary changes.

(A POOR LETTER)

Philadelphia, Dec. 19, 1924.

John Vincent Brown, Esq.
Jacksonville, Fla.

Dear Sir,

In response to your favor of 11th inst., we regret to state that at present time we are unable to send you a catalogue of books, as, owing to the unsettled conditions existing as a result of the war, we have found it impossible to publish a catalogue which would hold good for any length of time.

We specialize in imported stocks, and, as a result of the unsettled conditions, our stock is somewhat depleted, prices are constantly changing, and in short, as, remarked above, we have found it inadvisable to publish a catalogue. We are, however, enclosing herewith a prospectus showing the several books of our own publication, and shall include your name on any mailing lists for any catalogues which we may publish in the future.

Regretting exceedingly that we are unable to serve you better in present instance, and awaiting your future favors, we are

Very truly yours,
Reins Importing & Publishing
Co.

per T. M. Reins,
Pres't.

20. Interview the officers of several of your school organizations and have them give you, from their files, copies of the letters they have received and sent in the past month. Bring these to class and comment upon them. Rewrite at least two of them, and be prepared to tell why you made the changes you did make. In commenting on any of the letters and in rewriting them keep in mind constantly the question of the audience. In other words, are the letters such as would appeal to the high-school boys and girls supposed to receive them?

21. Rewrite the following letter, making it briefer and clearer and putting into it more of the "you" attitude; that is, more of the man to whom you are writing. Which paragraph might be best omitted?

Dear Sir:

We find in going over our files covering thousands of customers that a great many of the records are incomplete, largely because of the fact that for twelve years or more we have served a majority of our patrons from the original order.

To facilitate the handling of so large a group of customers as ours, we find it necessary to revise our system and complete a new system of records, giving names and addresses.

To this end and in order that we may accomplish it as quickly as possible, will you kindly aid us by signing and mailing in the stamped envelope which is enclosed the card to be filled out?

In conclusion, we desire to take this opportunity of expressing to you as one of our customers our sincere and grateful appreciation of your past patronage, and to say that we trust that we may merit a continuance of the same.

We trust that the above suggestion will be perfectly agreeable, and we thank you for your courtesy.

Very truly yours,

The Union Supply Company

22. Write a reply to the following inquiry. Use the "open" style of punctuation shown in this letter:

343 Main St.
East Orange, N. J.
July 22, 1924

Mrs. Henry Smith
66 Haddon Ave.
Orange, N. J.

Dear Madam:

Your lease for the premises you now occupy will expire on October first. If you wish to arrange for a renewal of the lease, it is now time to do so. The landlord wishes to make arrangements for the coming year as soon as possible.

Should you desire to make a change, I shall be glad to show you the places I have for rent.

Very truly yours,
George M. Conkling

GMC/L

23. Write a letter to a friend who has not had your advantages in education, giving him some suggestions in letter-writing. Try to make your letter an interesting one, and have it observe the hints that have been given you in this chapter.

24. As secretary for an athletic association prepare one or more of the following:

(a) A letter to a neighboring school, inviting their team to meet yours in a football contest.

(b) A letter to the owner of a large lot, asking him what his terms would be for its use as a tennis court.

(c) A letter to a sporting goods dealer, ordering a supply of baseball goods.

(d) A letter to the manager of an opposing team, entering a protest against a player in another school as disqualified.

(e) A letter to the president of the Board of Education, telling him what your school has accomplished in athletics this past year.

(f) A talk urging your fellow students to attend a coming game.

(g) An editorial for your school paper, commending the sport of hockey or golf or swimming.

(h) A letter to a local newspaper, showing the value of athletics for girls.

(i) A poster to advertise a coming issue of your school paper, featuring athletics.

(j) An after-dinner talk at a banquet in honor of the track team, eulogizing the coach.

25. As secretary of a dramatic organization, prepare one or more of the following:

(a) A talk to your fellow students, urging them to come to the try-out to be held tomorrow afternoon.

(b) A letter to a local theatrical manager, requesting that he allow you to use one of his stage sets, your organization to pay the cartage.

(c) A letter to a dramatist, asking permission to produce one of his plays.

(d) A letter to one of your teachers, requesting his services as coach.

(e) A letter to the secretary of the Board of Education, asking the use of the school auditorium on a certain evening.

(f) A news item to be sent to all local newspapers, telling something of the character of the performance.

(g) A page advertisement in your school paper, urging students to attend the coming performance.

(h) A talk in your school auditorium, telling about the play and pointing out why a full attendance is desirable.

(i) A letter to the author, inviting him to attend the play if he can.

(j) A letter to the theatrical manager from whom you borrowed your scenery, thanking him and enclosing a check for the cartage.

(k) A letter to a firm of printers, asking their price for printing your program.

(l) Copy for the program, including a little account of your organization and an expression of thanks to your coach.

(m) An answer to a letter of complaint from a person who was overcharged for a ticket.

(n) A letter to the theatrical critics of your local newspapers, enclosing tickets and asking them to be present.

(o) A poster for the performance, to be placed around your school building and in shop windows.

26. Let each member of the class be assigned as assistant secretary to one of your school organizations. Each secretary is to help conduct the necessary correspondence of the organization. Bring to class at least one letter each week for general discussion.

27. Write the autobiography of a poor letter. Describe the kind of person who wrote it, tell how it looked, what its advantages were until it reached the man for whom it was intended, and what he did to it and said about it before it reached its final destination — the waste basket. Be sure to keep to the first person throughout.

28. Interview some business man of your acquaintance, and get him to tell you what qualities in a letter impress him most strongly. Write out an account of your interview, putting down your questions and his answers in the form of dialogue.

If you can, secure some specimen letters in the course of your interview and bring these to class for discussion.

29. You wish to sell a man a new dictionary. Devise five striking phrases with which you can begin a letter to him.

30. Be prepared to give a talk on one of the following topics, selecting your material from your favorite newspaper or magazine:

- (a) Some Distinctive Advertisements.
- (b) History — or Mythology — in Advertisements.
- (c) Examples of Paragraphing in Advertisements.
- (d) Figures of Speech in Advertisements.
- (e) Some Striking Phrases from Advertisements.
- (f) The Best Advertisement I Ever Saw.
- (g) Literary References in Advertisements.
- (h) Why Advertisements Are Carefully Written.

31. Write an advertisement for an Easter display at a florist's in which you make use of some story in Greek mythology — the story of Hyacinthus, of Daphne, of Narcissus, or the like. Or write an advertisement for a bank, and employ some reference to Ben Franklin or to Doctor Samuel Johnson.

Review Exercises

1. Write a formal invitation to a reception. Write also the reply to the invitation. Use the third person in both letters.

2. Write an informal invitation to a dinner party. Reply, declining the invitation.

3. Write a note of congratulation to a friend who is graduating from college. Write the note of thanks with which he would reply.

4. Write a note of sympathy to a friend who has had some trouble. Write his reply.

5. Write a note of greeting to accompany some flowers sent to a friend on her birthday. Write the note of thanks with which she would reply.

6. Write a note of condolence to some one who has lost a dear relative. Write her reply.

7. Write a note to a friend who is convalescing from an illness. Make it as jolly and interesting as possible.

8. Write a steamer letter to a friend who is sailing for a summer in Europe.

APPENDIX

RULES FOR THE PREPARATION OF THEMES

1. Use ruled paper eight by ten inches.
2. Write in ink on only one side of the paper.
3. Place your name and home-room number on the left-hand side of the first line and the date on the right-hand side. Skip a line; then write the title.

John Blank, 51

Sept. 12, 1924.

How We Won the Game

4. Begin to write on the fifth line.
5. Leave $\frac{3}{4}$ of an inch margin on each side of the paper and a one-inch margin at the bottom.
6. Begin paragraphs $1\frac{1}{2}$ inches from the left-hand margin.
7. Fold your theme lengthwise, unless your teacher prefers having it passed in unfolded.

ABBREVIATIONS AND SIGNS FOR USE IN CORRECTING THEMES

I. Punctuation and Form.

M.	Margin.
MS.	Illegible manuscript.
¶	Paragraph required.
No ¶	No paragraph required.
P.	Fault in punctuation
Quots.	Quotation marks needed.

II. Spelling and Capitalization.

Sp.	Fault in spelling.
=	Mistake in capitalization (to be placed underneath the letter).
l. c.	Small letter needed instead of a capital.

III. Diction.

B.	Barbarism.
I.	Impropriety.
W.	Wordiness.
F.	Unskilled use of figurative language.
Coll.	Lack in dignity, colloquial.
V.	Vagueness.
R.	Poor repetition of word or phrase.
Ch.	Faulty choice of words.
<u>Word</u> .	Misused word.

IV. Sentence Structure.

S. U.	Lack of unity in sentence.
S. C.	Lack of coherence in sentence.
S. E.	Lack of emphasis in sentence.
A.	Ambiguity.
Cl.	Lack of clearness.
T.	Fault in tense.
Λ	Something necessary to thought or construction omitted.
1, 2, 3, etc.	Rearrangement necessary, as indicated by numbers.
./	Sentence to be ended here.
Cst.	Serious error in construction of sentence.

V. Paragraph Structure.

¶U.	Lack of unity in paragraph.
¶C.	Lack of coherence in paragraph.
¶E.	Lack of emphasis in paragraph.

VI. Miscellaneous.

Gr.	Fault in grammar. (Word to be underscored twice.)
X	Some fault too obvious for comment.
δ	Part to be omitted.
K.	Clumsiness, awkwardness.
Stet.	An abbreviation used to let a proofreader know that a passage crossed out is to be restored.
Pro.	Fault in proportion.
D.	Poor choice of detail; thought unimportant.

RULES OF COMPOSITION SUMMARIZED

Punctuation

Punctuation is the use of points or marks in written or printed matter to indicate grammatical divisions. It aims to make the meaning of sentences clearer.

1. Use the period after a declarative sentence.
2. Use the comma to separate the clauses of a compound sentence, but use the semicolon when one of the clauses contains commas.
3. Use the comma to set off a subordinate clause at the beginning of a sentence.
4. Use the comma to set off participial constructions.
5. Use the comma to set off a noun in direct address.
6. Use the comma to set off a direct quotation.
7. Use the comma to set off introductory words or phrases.
8. Use the comma to indicate that a word has been omitted.
9. Use the comma to set off items in a series, not omitting the comma before the "and" connecting the last two items.
10. Use the apostrophe to form the possessive (genitive) case of a noun.

CAUTION: Never use the apostrophe to form the possessive (genitive) case of a personal pronoun. *It's* means *it is*. *Its* is the correct form of the possessive (genitive).

11. Use the apostrophe to indicate a contraction.
12. Use quotation marks before and after the exact words of a quoted speaker.

CAUTION: Never place the period or the comma after quotation marks.

13. Use single quotation marks to indicate a quotation within a quotation.
14. Use the semicolon before such words as *namely*, *hence*, *for example*, *thus*.

15. Use the period after an abbreviation unless an apostrophe is used in the abbreviation. Use a period after "per cent." as after any other abbreviation. *Mr.*, *Mrs.*, and *Mme.* are always followed by a period — *Miss* never.

16. Use the comma to set off appositives.
17. Use the interrogation point after a direct question.
18. Use the colon to indicate that an enumeration of related details or a formal quotation will follow.
19. Use the semicolon to separate parallel expressions that contain commas.
20. Use the exclamation point at the end of a sentence that expresses a high state of emotion.
21. Use the apostrophe to form the plural of a letter or a figure.
22. Use the parentheses to mark a non-essential expression inserted for the sake of greater clearness.
23. Use the semicolon between independent clauses that are not connected by a conjunction.
24. Use commas to set off parenthetical expressions.
25. Use the comma to set off a non-restrictive clause; that is, one that is not absolutely essential to the meaning of the word which it modifies.

Spelling

26. In words where the diphthong *ei* or *ie* has the sound of long *e* (*believe*, for example), the *i* comes first except when the diphthong is preceded by *c*.

27. A silent *e* at the end of a word is retained before a suffix beginning with a consonant, and dropped before a suffix beginning with a vowel. But if a word ends in *ce* or *ge*, the *e* is kept before *a* and *o*. Words that end in *ie* drop the *e* and change the *i* to *y* before the suffix *ing*.

28. The final *y* of a word is generally changed to *i* before a suffix that does not begin with *i*; otherwise it remains unchanged.

29. Write without hyphens all words ending in *boat*, *body*, *ever*, *father* or *mother*, *hood*, *light*, *self* or *selves*, and *ward*.

30. Write without hyphens all words beginning with *after*, *down*, *fore*, *in*, *mid*, *mis*, *out*, *over*, *some*, *there*, *under*, *up*, *where*, and *with*.

31. Words that end in a *single* consonant preceded by a single vowel double the consonant before a suffix beginning with a vowel, provided that the new word when it is formed is accented on the syllable preceding the suffix. Otherwise the consonant is not doubled.

32. Divide words, if possible, after the accented syllable.
33. Try to divide words between consonants.
34. Divide compound words at the hyphen.
35. Avoid two-letter turns like *mod-el*.
36. Avoid, as far as you can, the division of proper names.
37. The letters *ed* at the end of a word should not be carried over to the next line, except in such words as *distract-ed*, when necessary.
38. Never divide words of four letters only.
39. Words pronounced as one syllable should not be divided.
40. Never divide figures.
41. Do not divide the last word in a paragraph.

Capitalization

42. Do not begin any word except a proper name and the pronouns representing Deity with a capital.
43. Capitalize the names of all religious denominations.
44. Capitalize "state" in an expression like "the State of Ohio."
45. Capitalize the first word of a direct quotation.
46. Capitalize the names of streets, days, months, and holidays.
47. In compound titles, capitalize only the first part of the compound. Example: Secretary-treasurer.
48. In titles of themes, magazines, articles, and books, capitalize every important word.
49. If the definite article is part of a corporate or firm name, it should be capitalized. Example: Make checks to order of The Salvation Army, Inc.
50. Capitalize the name of a particular institution. Example: This is the Central High School.

CAUTION: Avoid capitals in expressions like the following: He entered *high school* in September. He graduated from a large *grammar school*.

51. Capitalize the first word of every line of poetry.
52. Capitalize the first word of every sentence.

Abbreviations

53. Official abbreviations of names of states, territories, and territorial possessions are as follows:

Ala.	Alabama.	N. Dak.	North Dakota.
Ariz.	Arizona.	Nebr.	Nebraska.
Ark.	Arkansas.	Nev.	Nevada.
Calif.	California.	N. H.	New Hampshire.
Colo.	Colorado.	N. J.	New Jersey.
Conn.	Connecticut.	N. Mex.	New Mexico.
D. C.	District of Columbia.	N. Y.	New York.
Del.	Delaware.	Okla.	Oklahoma.
Fla.	Florida.	Pa.	Pennsylvania.
Ga.	Georgia.	P. I.	Philippine Islands.
Ill.	Illinois.	P. R.	Porto Rico.
Ind.	Indiana.	R. I.	Rhode Island.
Kans.	Kansas.	S. C.	South Carolina.
Ky.	Kentucky.	S. Dak.	South Dakota.
La.	Louisiana.	Tenn.	Tennessee.
Mass.	Massachusetts.	Tex.	Texas.
Md.	Maryland.	Va.	Virginia.
Mich.	Michigan.	Vt.	Vermont.
Minn.	Minnesota.	Wash.	Washington.
Miss.	Mississippi.	Wis.	Wisconsin.
Mo.	Missouri.	W. Va.	West Virginia.
Mont.	Montana.	Wyo.	Wyoming.
N. C.	North Carolina.		

54. Other important abbreviations are:

A.D.	in the year of our Lord.
a.m.	before noon.
A.M.	Master of Arts.
cf.	compare.
D.D.S.	Doctor of Dental Surgery.
D.M.D.	Doctor of Dental Medicine.
Dr.	Doctor.
e.g.	for example.
etc.	and so forth.
ibid.	the same person or thing.
i.e.	that is.
LL.D.	Doctor of Laws.
M.	noon.

M.D.	Doctor of Medicine.
MS	manuscript.
MSS.	manuscripts.
N.B.	note well.
p.m.	after noon.
Ph.D.	Doctor of Philosophy.
pro tem.	for the time being.
Q.E.D.	which has been proved.
q.v.	which see.
viz.	namely.

Grammar

55. Associate together in your mind the parts of speech that belong together. Note the following groups:

1. Nouns, pronouns, adjectives — the last modify the first two.
2. Verbs, adverbs — the latter modify the former.
3. Adjectives, adverbs — both are used to limit or modify meaning; the latter modify the former and each other.
4. Prepositions, nouns, pronouns, verbs — prepositions join nouns and pronouns to other nouns and pronouns and to verbs.

56. All nouns in the singular form the possessive (genitive) by adding 's.

57. All nouns in the plural ending in s form the possessive (genitive) by adding an ' (apostrophe).

58. All nouns in the plural not ending in s form the possessive (genitive) by adding 's. Exceptions: For justice' sake, for appearance' sake, for goodness' sake, etc.

59. Use the genitive (possessive) case only for names of persons, of living things, and of personified objects. For all other nouns use the preposition *of* and an object.

Examples: 1. Tom's father is home.

2. Fido's kennel burned down too.

3. America's flag is flung to the breeze.

4. Those who fight in Virtue's cause are to be commended.

5. The legs of the chair are carved.

60. *Kind* and *sort* are singular. They should be preceded by *this* and *that*.

- Examples: 1. This kind of book makes interesting reading.
2. That sort of person is always dissatisfied.

61. Make sure, when you begin a sentence with a participial phrase, that the participle is intended to modify the subject of the sentence. Otherwise you may be writing or talking nonsense. What does the first sentence, below, for example, really mean?

Wrong: Walking to the top of the hill, a pretty village lay before us.

Right: Walking to the top of the hill, we saw a pretty village before us.

62. When a group of persons of mixed sex is referred to in the singular number, use the pronouns *he*, *his*, and *him*. The masculine in such instances includes the feminine.

- Example: 1. Every student should bring his book.
2. Each of us is convinced that he is right.

63. *Each*, *everybody*, and *everyone* are all singular. The pronouns or adjectives that refer to these words are always singular — *his* and *her*; and they require a singular verb.

- Examples: 1. Everyone raised his hand.
2. Everybody who wishes to go should write her name on a slip of paper.
3. Each of us has his faults.

NOTE: *Everybody*, *everyone*, *anyone*, etc., are sometimes written as two words; viz., *every body*, *every one*, *any one*, etc.

64. Be careful to use *who* and *whom* correctly at the beginning of a question. *Who* is nominative (subjective), *whom* is accusative (objective).

- Examples: 1. Who is the boy that you refer to?
2. Whom do you want?
3. Who did you say she is?
4. Whom would you like to have accompany you?

Suggestion: Turn these sentences into declarative form.

65. In relative clauses that are closely connected with their antecedents *that* may often be used; in merely explanatory relative clauses use *who* or *which*. The first kind is called *restrictive*; the second kind, *non-restrictive* or *explanatory* or *parenthetical*.

Examples: 1. Commerce flourishes in cities that are situated on rivers.

2. In the city, where population is thickest, many factories are usually found.

3. John, whom you know well, is very sick.

NOTE: Very frequently the reading aloud of such sentences will determine which pronoun to use. The voice pauses naturally before and after parenthetical expressions. What punctuation do you employ?

66. If you are comparing two objects, use the comparative degree; if more than two, the superlative degree.

Examples: 1. Of these two methods of pitching a ball, this is the better.

2. Of all the girls she was the best student.

67. If you use the words *hardly*, *never*, *scarcely*, or *not*, do not use another negative in the same clause.

Wrong: 1. I do not hardly think so.

2. I don't know no one there.

Right: 1. I hardly think so.

2. I know no one there; or

I don't know anyone there.

68. Be careful to place the word *only* immediately before the word or words it limits.

Wrong: He only wishes to see you.

Right: He wishes to see you only; or, He wishes only to see you.

69. After verbs of the senses (*taste*, *smell*, *touch*, *sound*, and the like) and verbs of appearing and seeming, an adjective is used to describe the subject.

Examples: 1. The music sounds clear.

2. This apple tastes good.

3. The rose garden smelled sweet.

4. She looked very pretty that evening.

NOTE: *Well* as an adjective refers to physical health.

Example: I feel well.

70. The following are the principal parts of some important verbs:

<i>Present</i>	<i>Past indicative</i>	<i>Past participle</i>
begin	began	begun
bid (ask, command)	bade	bidden
blow	blew	blown
burst	burst	burst
dive	dived	dived
drink	drank	drunk
eat	ate	eaten
flow	flowed	flowed
get	got	got
give	gave	given
lay (to put or place)	laid	laid
lie (to recline)	lay	lain
sit (to rest)	sat	sat
set (to place)	set	set

Conjugation of the Verb *Be*

PRINCIPAL PARTS

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
be	was	been

INDICATIVE MOOD

Present Tense

<i>Singular</i>	<i>Plural</i>
1. I am	We are
2. You are	You are
3. He is	They are

Past Tense

1. I was	We were
2. You were	You were
3. He was	They were

Future Tense

- | | |
|----------------|--------------|
| 1. I shall be | We shall be |
| 2. You will be | You will be |
| 3. He will be | They will be |

Present Perfect Tense

- | | |
|------------------|----------------|
| 1. I have been | We have been |
| 2. You have been | You have been |
| 3. He has been | They have been |

Past Perfect Tense

- | | |
|-----------------|---------------|
| 1. I had been | We had been |
| 2. You had been | You had been |
| 3. He had been | They had been |

Future Perfect Tense

- | | |
|-----------------------|---------------------|
| 1. I shall have been | We shall have been |
| 2. You will have been | You will have been |
| 3. He will have been | They will have been |

SUBJUNCTIVE MOOD

These forms are usually preceded by *if*, *though*, or *lest*.

*Present Tense**Singular*

1. I be
2. You be
3. He be

Plural

- We be
- You be
- They be

Past Tense

- | | |
|-------------|-----------|
| 1. I were | We were |
| 2. You were | You were |
| 3. He were | They were |

IMPERATIVE MOOD

Present Tense

- | | |
|-------------|----------|
| 2. Be (you) | Be (you) |
|-------------|----------|

INFINITIVES

Present

To be

Present Perfect

To have been

PARTICIPLES

<i>Present</i>	<i>Past</i>	<i>Past Perfect</i>
Being	Been	Having been

GERUNDS

<i>Present</i>	<i>Past</i>
Being	Having been

The old forms of the second person singular with *thou* are found chiefly in poetry, in prayers and in solemn language generally. They are:

INDICATIVE

<i>Present</i>	Thou art
<i>Past</i>	Thou wast or wert
<i>Future</i>	Thou wilt (or shalt) be
<i>Present Perfect</i>	Thou hast been
<i>Past Perfect</i>	Thou hadst been
<i>Future Perfect</i>	Thou wilt (or shalt) have been

Conjugation of *See* in the Simple Form

PRINCIPAL PARTS

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
see	saw	seen

ACTIVE VOICE

INDICATIVE MOOD

Present Tense

<i>Singular</i>	<i>Plural</i>
1. I see	We see
2. You see	You see
3. He sees	They see

Past Tense

1. I saw	We saw
2. You saw	You saw
3. He saw	They saw

Future Tense

- | | |
|-----------------|---------------|
| 1. I shall see | We shall see |
| 2. You will see | You will see |
| 3. He will see | They will see |

Present Perfect Tense

- | | |
|------------------|----------------|
| 1. I have seen | We have seen |
| 2. You have seen | You have seen |
| 3. He has seen | They have seen |

Past Perfect Tense

- | | |
|-----------------|---------------|
| 1. I had seen | We had seen |
| 2. You had seen | You had seen |
| 3. He had seen | They had seen |

Future Perfect Tense

- | | |
|-----------------------|---------------------|
| 1. I shall have seen | We shall have seen |
| 2. You will have seen | You will have seen |
| 3. He will have seen | They will have seen |

SUBJUNCTIVE MOOD

Present Tense

- | <i>Singular</i> | <i>Plural</i> |
|-----------------|---------------|
| 1. If I see | If we see |
| 2. If you see | If you see |
| 3. If he see | If they see |

IMPERATIVE MOOD

Present Tense

- | | |
|--------------|-----------|
| 2. See (you) | See (you) |
|--------------|-----------|

INFINITIVES

- | <i>Present</i> | <i>Past</i> |
|----------------|--------------|
| To see | To have seen |

PARTICIPLES

- | <i>Present</i> | <i>Past</i> | <i>Past Perfect</i> |
|----------------|-------------|---------------------|
| seeing | seen | having seen |

GERUNDS

Present

seeing

Past

having seen

PASSIVE VOICE

INDICATIVE MOOD

*Present Tense**Singular*

1. I am seen
2. You are seen
3. He is seen

Plural

- We are seen
- You are seen
- They are seen

Past Tense

1. I was seen
2. You were seen
3. He was seen

- We were seen
- You were seen
- They were seen

Future Tense

1. I shall be seen
2. You will be seen
3. He will be seen

- We shall be seen
- You will be seen
- They will be seen

Present Perfect Tense

1. I have been seen
2. You have been seen
3. He has been seen

- We have been seen
- You have been seen
- They have been seen

Past Perfect Tense

1. I had been seen
2. You had been seen
3. He had been seen

- We had been seen
- You had been seen
- They had been seen

Future Perfect Tense

1. I shall have been seen
2. You will have been seen
3. He will have been seen

- We shall have been seen
- You will have been seen
- They will have been seen

SUBJUNCTIVE MOOD

*Present Tense**Singular*

1. If I be seen
2. If you be seen
3. If he be seen

Plural

- If we be seen
 If you be seen
 If they be seen

Past Tense

1. If I were seen
2. If you were seen
3. If he were seen

- If we were seen
 If you were seen
 If they were seen

IMPERATIVE MOOD

2. Be (you) seen

Be (you) seen

PARTICIPLES

Present

Being seen

Past

Seen, having been seen

INFINITIVES

Present

To be seen

Past

To have been seen

71. A subject in the singular, or conveying a singular idea, demands a verb in the singular. A subject in the plural, or conveying a plural idea, demands a verb in the plural.

Examples: 1. The United States is loved, is respected, is honored.

2. The tumult and the shouting dies. — KIPLING.

3. These three years seem a lifetime.

4. The chief product is oranges.

72. Singular or plural nouns joined by *and* take a plural verb. Singular nouns joined by *or* or *nor* take a singular verb. If a singular and a plural noun separated by *or* form the subject, make the verb agree with the noun in the subject nearest to it.

- Examples: 1. John and Henry are here.
2. Neither John nor Henry is here.
3. Neither a letter nor telephone messages have reached him.
4. His parents or John is certain to come.

73. Be careful not to let phrases coming between the subject and the predicate of a sentence disturb the grammatical harmony. Find your subject and make up your mind whether it is singular or plural.

Example: A long line of applicants seeking the position was seen in the outer office.

74. The subject of a finite verb must be in the nominative (subjective) case.

75. The object of a verb or of a preposition must be in the accusative (objective) case.

Caution: If a verb or a preposition has two objects, be careful to place the second one in the prepositional case.

- Examples: 1. He saw Mary and me.
2. Between you and me, the book was not torn when I found it.

76. The verb *to be* takes the same case after it as it does before it.

- Examples: It is he.
If you were she, you would go.
He declared it to be her.

Exception: Some grammarians allow the expression, "It is me," especially in conversation and poetry.

Example: Be thou me, impetuous one! — SHELLEY.

77. Use the subjunctive mood to express a condition that is contrary to fact or a condition that is doubtful.

- Examples: 1. If I were in the moon, I should see the earth in a new way.
2. If I were he, I'd go at once.
3. If it be true, it changes the state of affairs completely.

78. *And* and *but* are conjunctions connecting expressions of equal value — two nouns, two adverbial phrases, two independent clauses, two dependent clauses, etc. They should not be used as introductory words in a sentence.

Examples: 1. When I have seen him, and when I have inquired into all the facts, I shall write you again.

2. Mrs. Stone gave her brother some important material, which he had asked for some months earlier, but which he had neglected to obtain.

79. The word *like* is not a conjunction and should not be followed by a subject and a predicate.

Wrong: She sews like I do.

Right: She sews like me, or She sews in the way I do.

80. Avoid putting into a sentence ideas that do not help the central thoughts or facts likely to confuse the meaning.

Wrong: Shakespeare wrote "Hamlet" and was born in Stratford-on-Avon.

These two ideas have no apparent connection. One or other should be omitted, or the sentence should be entirely reconstructed.

Right: Shakespeare, the author of "Hamlet," was born in Stratford-on-Avon.

81. Test your sentences by reading them aloud. Is the sound pleasant? Is this a sentence that the ear likes? — "She seized Steve's geese as soon as she heard the news." Is this better? — "The geese that belonged to Steve were seized by her as soon as she heard the news." To train your ear in the best harmonies of prose, frequently read aloud fine passages — from the Bible, from Jonathan Swift, from Macaulay, from Stevenson, from W. H. Hudson, from good newspapers and magazines.

82. Begin a paragraph with a new line, which is indented (except in some letters). A paragraph contains one or more sentences closely related in thought and developing a single topic.

• SUPPLEMENTARY EXERCISES

1. Supply the words *shall* or *will* where there is a blank.

- (a) I —— drown; nobody —— save me.
- (b) —— you help me do this exercise? Of course I ——.
- (c) —— you go to the beach tomorrow if it rains? I —— not.
- (d) You —— do as I say. I —— not permit you to do wrong.
- (e) Curfew —— not ring tonight. The bell is broken.
- (f) Curfew —— not ring tonight! I insist.

2. Write ten sentences of your own to illustrate the correct use of *shall* and *will*. Let five illustrate the simple future and five determination.

3. Supply the correct forms of the words *lie* and *lay* where there is a blank.

- (a) —— the book on the table. Let it —— there.
- (b) You had better —— down and take a nap.
- (c) I have —— down a half hour already.
- (d) I can't remember where I —— that book.
- (e) I —— down beside the brook and listened to the gurgling sounds.

4. Write ten sentences of your own to illustrate the correct use of the verbs *lie* and *lay*.

5. Write fifteen sentences of your own in which you use the pronouns *each*, *anyone*, *everyone*, *everybody*. Be sure that you use singular verbs and singular pronouns with these pronouns.

6. Examine four of your old themes to see if you have made errors in the use of any of these words.

7. Supply pronouns in the proper case where there are blanks.

- (a) Between you and ——, I don't like this place a bit.
- (b) We all went except —— and ——.
- (c) Who is there? ——.
- (d) He knew it to be ——.
- (e) Is it —— to whom you refer?

8. Write fifteen sentences of your own in which you use the personal pronouns in the proper cases after verbs, and after prepositions.

9. Supply the possessive (genitive) case of one of the personal pronouns where there are blanks.

- (a) I had not heard of —— going.
- (b) Did you know of —— writing that letter?
- (c) Did you read in the paper about —— running for governor?
- (d) She wrote about —— falling over the cliff.
- (e) They told me about —— planning to go to California.

10. Write ten sentences of your own in which you use correctly the possessive case of personal pronouns to modify the gerund.

11. Insert commas where they are needed in the following sentences:

- (a) Well what do you propose to do now?
- (b) I wish you would close that window John.
- (c) "Where are you going sir?" she said.
- (d) "Home" he replied "if I can catch that next train."
- (e) The red one costs five dollars but the black one is less expensive.
- (f) The colors that I like best are blue violet yellow and rose.
- (g) Is that the man for whom you are looking?
- (h) I am going to bed which is the best place to go when one is tired.
- (i) When the 8:30 bell rings you are to be in your places and quiet.
- (j) John Milton the author of *Paradise Lost* was a Puritan.

12. Write twenty sentences of your own illustrating the various uses of the comma.

13. Examine one of your old themes. Note where you have omitted commas, and punctuate the theme correctly.

14. Insert colons and semicolons where they are necessary.

(a) The following debaters were chosen Clark and Roberts affirmative Floyd and Burke negative.

(b) There are two capital questions to be decided ought you to concede and what ought your concession to be.

(c) To err is human to forgive divine.

(d) There are four objections to force it is temporary it is uncertain it impairs the object it seeks to win and it is not justified by experience.

(e) There are four cases similar to America's namely Ireland Wales Chester and Durham.

(f) Oppression breeds revolution for example take the case of Russia.

(g) She is a girl of fine character honest loyal unselfish hence she is extremely popular.

(h) Send me the following articles a toothbrush a comb a dozen handkerchiefs two cakes of soap.

(i) Reading maketh the full man speaking the ready man writing the exact man.

(j) The world has had some great epic poets Homer who wrote the *Iliad* Virgil who wrote the *Aeneid* Dante who wrote the *Divine Comedy* Milton who wrote *Paradise Lost*.

15. Write ten sentences of your own to illustrate the use of the colon and the semicolon.

16. Examine one of your old themes to see if you have omitted any commas, colons, or semicolons. Punctuate the theme correctly.

17. Write the following:

(a) A sentence containing a direct quotation.

(b) A sentence containing a quotation within a quotation.

(c) A sentence containing a direct question.

(d) A sentence containing an indirect question.

(e) A sentence containing an indirect quotation.

(f) A sentence containing a restrictive clause.

(g) A sentence containing a non-restrictive clause.

(h) A sentence containing a dependent clause.

(i) A sentence containing a participial phrase.

(j) A sentence containing a nominative absolute.

A LIST OF INTERESTING BOOKS

*I have been happy this day; I've found a friend, — a merry,
genteel, care-free companion a new book!*

— WHITMAN.

To the pupil: After you have read any of these books, prepare a report in which (1) you give a careful summary of the book, and (2) you state your opinion of it — with reasons.

Fiction

Stories of the World Today.

- Bartlett, F. O.: A Wall Street Girl.
Brady, Cyrus T.: The Corner in Coffee.
Clemens, Samuel L., and Warner, Charles D.: The Gilded Age.
Dickens, Charles: Dombey and Son.
Ferber, Edna: Fanny Herself.
Hale, Edward Everett: The Man Without a Country.
Hale, Edward Everett: Ups and Downs.
Hergesheimer, Joseph: Java Head.
Hergesheimer, Joseph: Three Black Pennys.
Hough, Emerson: The Mississippi Bubble.
Jokai, Maurus: Black Diamonds.
Kipling, Rudyard: The Day's Work.
Lefevre, Edwin: To the Last Penny.
Lorimer, George H.: Letters from a Self-Made Merchant to His Son.
Lynde, Francis: David Vallory.
Lynde, Francis: Empire Builders.
Lynde, Francis: The Helpers.
Merwin, Samuel, and Webster, Henry K.: Calumet "K."
Merwin, Samuel, and Webster, Henry K.: The Short-Line War.
Norris, Frank: The Octopus.
Norris, Frank: The Pit.

Packard, Frank L.: The Night Operator.
Poole, Ernest: The Harbor.
Rollins, Montgomery: The Banker at the Boarding House.
Smith, F. Hopkinson: Caleb West, Master Diver.
Smith, F. Hopkinson: Tom Grogan.
Smith, F. Hopkinson: Colonel Carter of Cartersville.
Spearman, Frank H.: The Daughter of the Magnate.
Tarkington, Booth: Turmoil.
Webster, Henry K.: Roger Drake, Captain of Industry.
Webster, Henry K.: The Banker and the Bear.
Wells, H. G.: Tono-Bungay.
Westcott, Edward Noyes: David Harum.
White, Stewart Edward: The Riverman.
White, William Allen: A Certain Rich Man.
Willsie, Honore: The Forbidden Trail.

Stories in Letter Form.

Arnim, Mary A. von: Fraeulein Schmidt and Mr. Anstruther.
Benson, Arthur C.: The Upton Letters.
Galt, John: The Ayrshire Legatees.
Haliburton, Thomas C.: The Letter-Bag of the *Great Western*.
Howells, William Dean: Letters Home.
Lever, Charles: The Dodd Family Abroad.
Lucas, Edward V.: Listener's Lure.
McKowan, Evah: Janet of Kootenay.

Stories of Boys Today That Boys Will Like.

Clemens, Samuel Langhorne ("Mark Twain"): Tom Sawyer.
Davis, Richard Harding: Gallegher, and Other Stories.
Quiller-Couch, Sir Arthur T.: Adventures of Harry Revel.
Tarkington, Booth: Penrod.
Thompson, A. R.: Gold-Seeking on the Daltan Trail. The
Adventures of Two New England Boys in Alaska and the
North-West Territory.

Stories for Girls, in Easy Style.

Austin, Jane: Betty Alden, the First-Born Daughter of the
Pilgrims.
Brown, E. A.: The Four Gordons.

Brown, H. D.: The Petrie Estate.
Bush, Bertha E.: A Prairie Rose.
Fothergill, Jessie: The First Violin.
Jewett, Sarah O.: Betty Leicester.
Montgomery, L.: Anne of Green Gables.
Richards, Laura E.: Quicksilver Sue.
Widdemer, Margaret: Winona of the Camp Fire.

Other Stories for Boys, in Easy Style.

Altsheler, Joseph A.: Guthrie of the *Times*.
Andrews, Mary R. S.: Bob and the Guides.
Ballantyne, Robert M.: The Coral Island.
Barbour, Ralph H.: Behind the Line.
Connolly, J. B.: An Olympic Victor. A Story of Modern Games.
Kingston, W. H. G.: The Coral Ship.
Matthews, Brander: Tom Paulding.
Nordhoff, Charles: Man-of-War Life.
Pier, A. S.: Grannis of the Fifth.
Rolt-Wheeler, Francis: The Monster Hunters.
Thompson, E. S.: Rolf in the Woods.
White, Stewart Edward: Adventures of Bobby Orde.

The Humor of Things.

Bangs, John Kendrick: The House-Boat on the Styx.
Clemens, Samuel Langhorne ("Mark Twain"): A Connecticut Yankee in King Arthur's Court.
Lincoln, Joseph C.: Thankful's Inheritance.
Martin, G. M.: Emmy Lou.
Stockton, Frank R.: Rudder Grange.

Adventures on the Briny Deep.

Baker, Sir Samuel W.: Cast Up by the Sea.
Bullen, Frank T.: Frank Brown, Sea Apprentice.
Cooper, James Fenimore: The Red Rover.
Duncan, Norman: The Cruise of the *Shining Light*.
Hawes, Charles Boardman: The Mutineers.
Kipling, Rudyard: Captains Courageous.

Lubbock, Basil: Deep Sea Warriors.
Marryat, Frederick: Mr. Midshipman Easy.
McIntyre, John T.: Blowing Weather.
Sabatini, Rafael: The Sea Hawk.

Dogs and Other Animals.

Atkinson, Eleanor: Greyfriars Bobby.
Brown, Dr. John: Rab and His Friends.
Harris, Joel C.: Uncle Remus and His Friends.
Hay, Ian: Scally, The Story of a Perfect Gentleman.
London, Jack: The Call of the Wild.
Kipling, Rudyard: The Jungle Book (First Series).
London, Jack: White Fang.
Ouida: A Dog of Flanders.

Non-Fiction

The Highways of Commerce.

Abbott, N. J.: American Merchant Ships and Sailors.
Andrews, Roy C.: Whale Hunting with Gun and Camera.
Armstrong, Douglas B.: The Boys' Book of Stamp Collecting.
Besant, Sir Walter: Captain Cook.
Brayley, Berton: Songs of a Workaday World.
Bullen, Frank T.: The Cruise of the *Cachalot*.
Clark, Alfred: Peeps at Many Lands: Ceylon.
Clark, F. E.: The Continent of Opportunity.
Gibson, Wilfrid W.: Daily Bread.
Hough, B. O.: Elementary Lessons in Exporting.
Morris, Alfred: The Romance and Realm of Commerce.
Protheroe, E.: The Railways of the World.
Ruhl, Arthur B.: The Other Americans.
Smith, J. R.: Commerce and Industry.
Towle, George M.: Marco Polo, His Travels and Adventures.
Webster, W. C.: General History of Commerce.
Willson, Beckles: The Story of Rapid Transit.

Inventors and Engineers.

Baker, Ray S.: Boy's Book of Inventions.
Bond, A. Russell: Inventions of the Great War.

- Burns, E. E.: The Story of Great Inventions.
Cochrane, Charles H.: Wonders of Modern Mechanism.
Cochrane, Robert: The Romance of Industry and Invention.
Corbin, T. T.: Marvels of Scientific Invention.
Corbin, Thomas W.: The Mechanical Inventions of Today.
Cressy, E.: Discoveries and Inventions of the Twentieth Century.
Decker, W. F.: The Story of the Engine, from Lever to Liberty Motor.
Duncan, Robert K.: The Chemistry of Commerce.
Goddard, D.: Eminent Engineers.
Holland, R. S.: Historic Inventions.
Iles, George: Inventors at Work.
Meadowcraft, W. H.: The Boy's Life of Edison.
Slosson, Edwin E.: Creative Chemistry.
Williams, Archibald: The Romance of Modern Engineering.

Practical Matters and Men.

- Babson, R. W.: Bonds and Stocks; the Elements of Successful Investing.
Browne, E. A.: Peeps at Industries: Sugar.
Burdick, F. M.: Essentials of Business Law.
Carpenter, Frank R.: How the World Is Clothed.
Fiske, A. K.: The Modern Bank.
Franklin, Benjamin: Autobiography.
Gibbs, Charlotte: Household Textiles.
Gibson, C. R.: How Telegraphs and Telephones Work.
Graham, W. J.: The Romance of Life Insurance.
Hepburn, A. B.: History of Currency.
Laut, Agnes C.: The Story of the Trapper.
O'Reilly, J. J. E.: The Postal Service.
Pratt, Sereno: The Work of Wall Street.
Robinson, W. C.: Elementary Law.
Roper, Daniel C.: The United States Post Office.
Smith, J. K.: The Story of Iron and Steel.
Stoddard, N. O.: Men of Business.
Wellman, F. L.: The Art of Cross-Examination.
Wigent, W. D., and others: Modern Filing.

The Art of Selling and Advertising.

- Calkins, E. E., and Holden, Ralph: Modern Advertising.
Fisk, J. W.: Retail Selling.
Fowler, N. C.: Practical Salesmanship.
French, George: The Art and Science of Advertising.
Hall, S. R.: Short Talks on Retail Selling.
Holman, W. C.: Ginger Talks; The Talks of a Salesmanager to His Men.
Hotchkiss, G. B.: Advertising Copy.
Kleiser, G.: Talks on Talking.
Maxwell, William: Salesmanship.
Moody, N. D.: Men Who Sell Things.
Sheldon, A. F.: The Art of Selling.
Starch, Daniel: Advertising; Its Principles, Practice, and Technique.

Keeping Fit in Mind and Work.

- Bennett, Arnold: How to Live on 24 Hours a Day.
Bennett, Arnold: Mental Efficiency.
Deland, L. F.: Imagination in Business.
Emerson, Ralph Waldo: Self-Reliance.
Fiske, A. K.: Honest Business.
Gulick, L. H.: Mind and Work.
Gulick, L. H.: The Efficient Life.
Kelly, Fred C.: Human Nature in Business.
Marden, O. S.: Winning Out.
Stockwell, H. G.: Essential Elements of Business Character.
Tarbell, Ida N.: New Ideals in Business.
Thackeray, W. M.: Mr. Brown's Letters to His Nephew.
Thrift, Tim: Tim Talks.
Wagner, Charles: On Life's Threshold.

Choosing a Vocation.

- Baldwin, Simeon N.: The Young Man in Law.
Blackford, L. M. H.: The Job, the Man, The Boss.
Bloomfield, Meyer: Readings in Vocational Guidance.
Bottome, W. B.: The Stenographic Expert.
Center, Stella S.: The Worker and His Work,

- Cody, Sherwin: How to Be a Private Secretary.
Collins, Nelson: Opportunities in Merchant Ships.
Fairchild, C. B.: Training for the Electric Railway Business.
Filene, Catherine: Careers for Women.
Fowler, N. C.: How to Get and How to Keep a Job.
Hall, S. R.: How to Get a Position and How to Keep It.
Horton, Charles M.: Opportunities in Engineering.
Kilduff, E. H.: The Private Secretary.
Klickman, Flora: The Lure of the Pen.
Lee, James Melvin: Opportunities in the Newspaper Business.
Manson, George J.: Ready for Business.
Marsland, Frank T.: Occupations in Life.
Maxwell, William: Training of a Salesman.
Spencer, E. L.: The Efficient Secretary.
Stoddard, J. S., and Yendes, Lucy A.: What Shall I Do?
Thwing, Charles F.: The College Gateway.
Weaver, E. W.: Profitable Occupations for Boys.
Wright, Henry P.: The Young Man and Teaching.

Journalism.

- Bleyer, W. G.: Newspaper Writing and Editing.
Given, J. L.: The Making of a Newspaper.
Hyde, G. M.: Newspaper Editing; A Course in Journalistic Writing.
Ross, Charles G.: The Writing of News.
Seitz, D. C.: Training for the Newspaper Trade.

Women in Business.

- Alden, Cynthia: Women's Ways of Earning Money.
Ashmore, Ruth: The Business Girl.
Bennett, Arnold: Journalism for Women.
Bird, N. M.: Women at Work.
Eaton, J.: Commercial Work and Training for Girls.
Gilbart, Eleanor: The Ambitious Woman in Business.
Hersey, Heloise E.: To Girls.
Hoerle, Helen C., and Saltzberg, Florence B.: The Girl and the Job.
Kearney, L. C.: What Every Business Woman Should Know.

- La Salle, Mary A., and Wiley, Katharine E.: *Vocations for Girls.*
Martin, E.: *Vocations for the Trained Woman.*
Perry, L.: *Millinery as a Trade for Women.*
Roche, R. A.: *Salesmanship for Women.*
Tarbell, Ida M.: *The Business of Being a Woman.*
Weaver, E. V.: *Profitable Occupations for Girls.*
Wilbur, M. A.: *Everyday Business for Women.*

About Radio.

- Cameron, James R.: *Radio for Beginners.*
Camp, Victor F., and Snodgrass, R. T.: *Radio Receiving for Beginners.*
Colver, L. A.: *Radio Telephony — Telegraphy Simply Explained.*
De Forest, L.: *How to Set an Amateur Radio Receiving Station.*
Housman, E., and others: *Radio Phone Receiving.*
Marx, Harry J., and Van Muffling, Adrian: *Radio Reception.*
Mills, John: *Letters from a Radio Engineer to His Son.*
Morgan, A. P.: *Wireless Telegraphy and Telephony.*
Taussig, Charles W.: *The Book of Radio.*
Yates, Raymond F., and Pacent, Louis G.: *The Complete Radio Book.*

Collections of Letters.

- Byron, Lord: *Letters and Journals.*
Carlyle, Jane Welsh: *New Letters and Memorials.*
Collingwood, S. D.: *Life and Letters of Lewis Carroll.*
Colvin, Sidney: *Letters of John Keats.*
Copeland, C. T.: *Letters of Carlyle to His Youngest Sister.*
Dickens, Charles: *Letters.*
Emerson, R. W.: *Letters to a Friend.*
Evans, R. G. E.: *Life and Letters of Cicero.*
Fitzgerald, Edward: *Letters.*
Gray, Thomas: *Letters.*
Greenslet, Ferris: *Life of Thomas Bailey Aldrich.*
Hill, G. B.: *Letters of Samuel Johnson.*

Lamb, Charles: Letters.

Lear, Edward: Letters.

Lincoln, Abraham: Selections from Letters and Addresses.

Lowell, James R.: Letters.

Lucas, C. B.: Selected Letters of Horace Walpole.

Lucas, E. V.: Selections from Cowper's Correspondence.

Lucas, E. V.: The Gentle Art.

Parker, W. B.: Letters and Addresses of Thomas Jefferson.

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